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Issue #43

September 1999

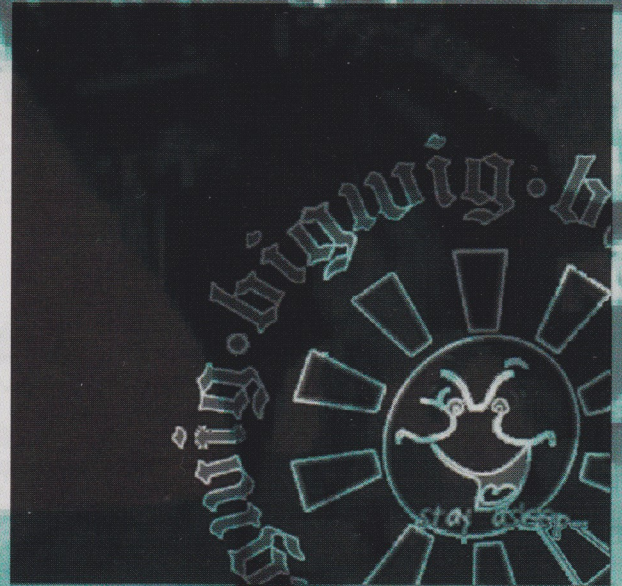


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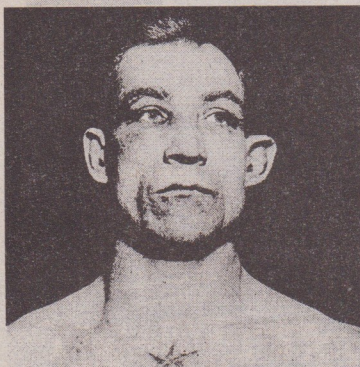


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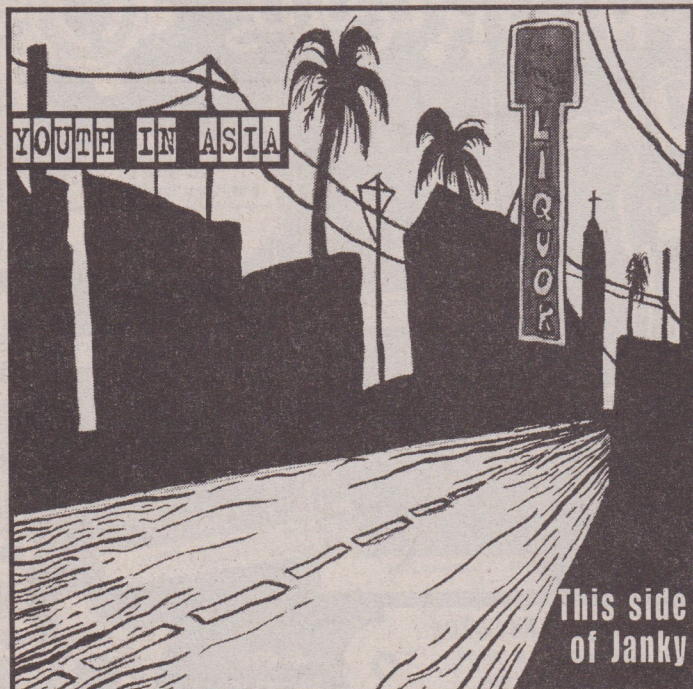
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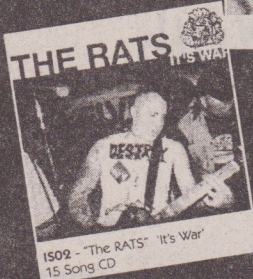
Official Rules. The LAUNCH RED EYE NETWORK FACE TO FACE GIVEAWAY ("Sweepstakes") begins at 1:00 a.m. Pacific Standard Time on 9-4, 1999 and ends on 12:00 a.m. Pacific Standard Time on 10-2, 1999. The sponsors of this Sweepstakes are LAUNCH Media, Inc., Larry Gury Productions, and Music Link Productions ("Sponsors"). **1. ELIGIBILITY VOID WHERE PROHIBITED. NO PURCHASE NECESSARY.** Sweepstakes open to residents of the U.S. (except Puerto Rico), 18 or older. Employees, officers, directors, shareholders, agents, representatives, and immediate family members of Sponsors are ineligible. **2. HOW TO ENTER** Entry by Mail: Send a stamped 3x5" card with name, address, daytime phone number to LAUNCH Media, Inc./Face-to-Face Guitar Giveaway, 2700 Pennsylvania Avenue, Santa Monica, CA 90404. No copies, facsimiles or mechanical reproductions will be accepted. All mail-in entries must be postmarked by 11:59 p.m. IPT on 10-2, 1999 and received before 10-8, 1999. Winners selected from random drawing. **ONLY ONE ENTRY PER PERSON.** **3. PRIZE.** One signed & personalized guitar - ARV - \$600. Prize not transferable or redeemable for cash. Winner responsible for all taxes. Odds of winning depend on the number of eligible entries received. Winners selected by random drawing on 10-2, 1999. Drawing held under supervision of LAUNCH, whose decisions are final. Winners notified by e-mail or telephone. Winners will have fourteen (14) days from the date of attempted notification to respond to notification. Sponsors are not responsible for and shall not be liable for late, lost, misdirected, or unsuccessful efforts to notify winners. Unless prohibited by law, winners will be required to complete and return an affidavit of eligibility and a publicity/liability release within ten (10) days of responding to the notification. If winner cannot be contacted or fails to claim a prize, or fails to return a completed and executed affidavit and release, an alternate winner may be selected. Each winner consents to the use of his or her name and likeness for publicity and commercial purposes without further compensation unless prohibited by law. **4. CONDITIONS** For an Official Winners List or a copy of these Official Rules, send a self-addressed, stamped envelope (WA and VT residents need not affix postage) LAUNCH RED EYE NETWORK FACE TO FACE GUITAR SWEEPSTAKES, c/o LAUNCH, 2700 Pennsylvania Avenue, Santa Monica, CA 90404. Replies will be sent after the completion of the Sweepstakes. Winners list requests must be received within six (6) months of completion of the Sweepstakes.

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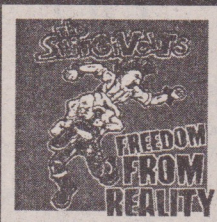
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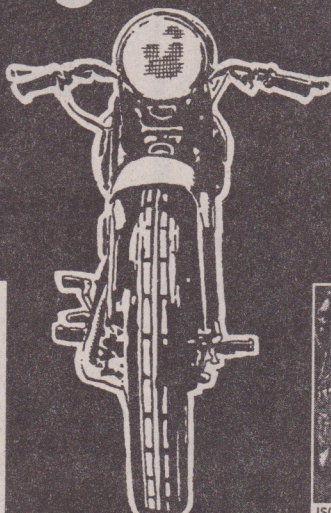
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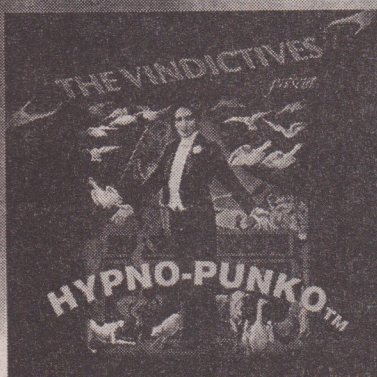
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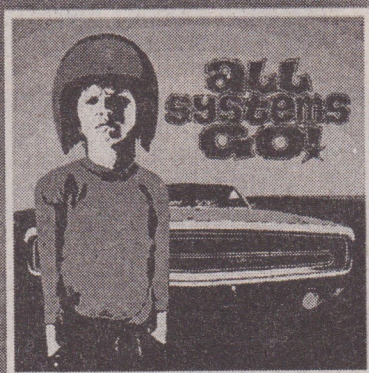
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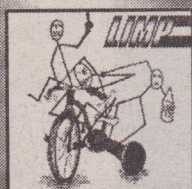
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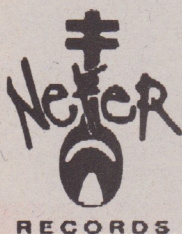
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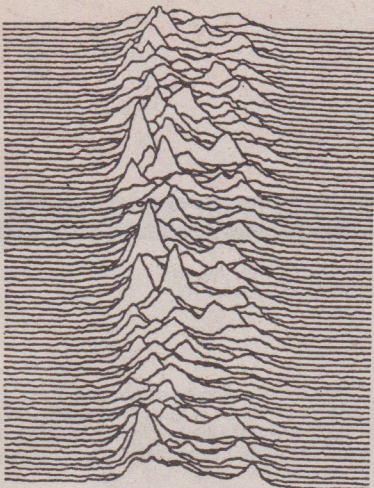
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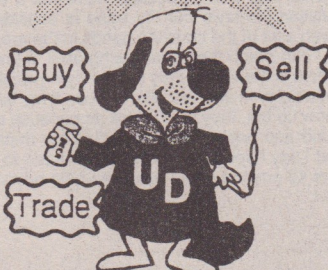




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—Scott, SKRATCH

The editor does not necessarily share the opinions expressed in this publication. Thy editor does not consider this a publication. Thus, the editor does not wish to inflict such opinions regarding this topic upon ye citizen or thy society of breach. Furthermore, thy editor grinds his teeth while thinking of little spats like you gazing upon this scripture. Indeed.

Send all submissions to:

SKRATCH

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MORE IN OUR

POOP MAILBOX

favorite quote from our mailbox: "I hope you and all at Skratz get what you deserve."

Subject: Re: You are getting REVIEWED in SKRATCH!

SCOTT,

This is Ryan from the band SkepticTank in Salt Lake City, Utah, and I have a few thoughts regarding the review of our album in the August 99 issue of Skratz. I understand negative reviews, and I'm fine with them. Constructive criticism can be very, very helpful, but in the review of our "Potted Meat Food Product" cd, your reviewer attacked us for doing it ourselves. We recorded everything on our own, and I know it's not Warner Bros. quality, but it's not bad. It's not nearly as bad as your reviewer says. I can't believe that he would make himself look so stupid in front of so many people. The only line about the music itself was something along the lines of "the music's okay for people who like that sort of thing". That is NOT a review. We have advertised in your magazine for a few months now, and to be slandered for spending less than \$100,000.00 to record and produce our cd is ridiculous. Again, I would be fine with a negative review of the music itself. All your reviewer attacked was the quality. The Dead Kennedys have put out excellent records, was their sound quality top-notch? No, absolutely not. In the so-called punk scene people should support each other and share ideas, not criticize people for their budget. I forget the reviewer's name, and I don't have a copy in front of me, but I wonder how much he has done to further our 'scene'. Curmudgeonly bastards who attack people for trying while not doing anything themselves should not be allowed to review. I'm sure you've heard the saying, "Those who can't, teach." Well, those who can't, review. We will not be contributing to your compilation cd, advertising, or supporting your magazine or any of its sponsors again. I'm understanding that I'm letting 'one bad apple spoil the whole bunch', but soliciting cash from us while printing a bad review is so low I can't even describe it. I hope you and all at Skratz get what you deserve.

Ryan, www.skepticTank.com

RYAN,

I can appreciate that you are hurt by the "bad review" that your album received in the August issue (the one I wrote). I can also appreciate that you might want to express your dislike of my review but for if you are going to try and make an argument for your case then you damn well better get your facts straight before you start flinging mud pally!

First, you say you could accept my review if it was constructive criticism, "There are three pieces of advice I would give any band recording a CD, production, production, production!" That sounds pretty constructive to me, go figure!

Secondly, I did not attack your CD, I merely stated the obvious. The production quality of your CD was POOR, make no mistake. I know it's tough to make ends meet on a production budget that you are funding yourself. I am not slandering you for "spending less than \$100,000.00 to record and produce" your CD, I am criticizing for not using better techniques to get more out of your sound! As for what I did say and I quote, "Not to sound like an audio snob here, but there are a million bands that manage to release incredible sounding albums with little to no budget." A good point of reference for this is My Superhero's "Solid State 14" album, an incredible sounding album done on a budget of around \$4,000, which they recorded and paid for themselves, pick up a copy and learn a little something!

Third, if you ask me you are the one making yourself 'look stupid in front of so many people' by quoting a line from the review that does not even exist! "The music's okay for people who like that sort of thing," you are right that is NOT a review, it's also not a quote from my review! "All in all this is a CD that is OK at best, but I wouldn't rush out to pick it up," yeah you are right that is a pretty scathing and slanderous review!

Lastly, you ask what do I do to help this scene? Let's see, where do I start? In addition to writing for Skratz, I host a radio show which features many of the bands that I review and many local and unsigned bands. I try and help bands wherever I can by helping them get gigs or connections to help get their foot in the door. What have you done for the scene as a whole besides whine?

So quit your whining, take the blow, learn from your mistakes and get over it!

Sincerely,
Jaymes Mayhem

RYAN,

We always print cd reviews in the magazine. And Ryan, reviews come in all flavors. Kinda like Ice Cream Ryan. Where should we lick do you say? Get that one? Sorry to scoop you on there! Hey, it's getting cold in here. What a brain freeze, huh?

Please get your facts straight and if you want to buy good reviews look somewhere else. Your kind kills me man.

I wish you the best of luck. I will also be mailing you a dictionary so you can look up the word SLANDER.

Adios Muchacho,
Scott, SKRATCH

SKRATCH,

IN CASE YOU HAVEN'T HEARD CONEY ISLAND HIGH IN NYC IS CLOSED! A BURGER KING IS SOON TO FOLLOW SAD, EH?

PEACE
MIKESOS

DEAR MIKESOS,

Thanks for the letter in ALL CAPS. Did hear about it closing and in fact, one of my fine NY sources says it's up for sale for \$2 million or \$20,000 a month. Burger King ain't gonna buy it! Got a few bucks layin' around? I think Goldenvoice should buy it. Surely, they have the kinda cash needed with all the money they don't pay worthy local bands. At least that's what I hear. It's very sad my friend.

Sadly,
Scott Presant

From: BountyHunter, Inc.

DEAR SCOTT,

My name is Billy. I like it when large terminally ill dogs put their tongues inside of my bottom. Besides that, I'd love for you post-molestation Down's Syndrome crybabies to send the Bounty Hunter office a couple copies of the last Skratz issue we advertised in with the dogs french-kissing on the back. We'd like to put these issues into the Bounty Hunter Archives for safe-keeping. My sores are leaking right now and I think the stitches just came undone near my rectum. Let's trade feces recipes and massage our swollen clits to Wagner's death marches in the nude.

Born Without Nipples,
Billy...as in Billy Wrightmeyer
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Subject: Christian punk scene in the high desert

What's up? I just want to fill everyone in on a little situation in the town of Hesperia. I'm in a punk band "secular" is what they call it because we're not a christian band. I attend church and lead a christian life style but my band is considered as "artists". Now, to the point, I'm friends with a lot of the christian bands in the area, and would like to do shows with them so they can reach their goal (being able to preach the word to a secular crowd). They can't do it in the venue they play in (rythm sticks) because only christians show up and they won't play in any "secular" clubs. If my band played there, lots of non christians would show up but, they won't book us because we're a "secular" band. Then they turned around and booked a "secular" death metal band because they're friends with them, need I say hypocrite? So what I wanted to do was hopefully get this read by your readers so anyone in our area can help boycott Rythm Sticks.

thanks,
L.S.

L.S.,

Are you sure that's how the club name is spelled? Happy "Boycotting"! Of course, who cares what a so-called "editor" thinks about "issues" like this.

Bye Bi,
Scott, SKRATCH

Subject: Dearest Scott

I know this sounds kinda lame, but I have had a serious crush on you Scott. The name scottskratz even makes me have to go change my panties. If there is one thing I would ask in life is for you to take me out. I dream about us every night being together like the cover of last months issue, #44.

If I am asking too much, just let me know. If not please grab a hold of the opportunity. Now before you jump to conclusions, let me describe myself...5'8", green eyes, 36 c, 120 lb.'s, dirty blond hair, blue pubes, delicious long legs, luscious lips, tight ass and hard nipples for you. I really hope your single, but if not I will still long after you. IM really into shows and naked parties, and I won't think twice about dancing for you.

Think of me as your personal love slave. I have a dildo with your picture on the other end.

Love Senorita LaVictoria

P.S. I hope to see your reply. If not in Skratz then here. Then and only then will I reveal myself....

SENORITA,

Hola! Last month's issue was not #44. Although, I am flattered by your offers and admire blue pubes (are they baby blue or more of a violet blue?), I'm not the right kind of guy for you. I enjoy long walks in the park drinking Cisco and crackers by Nabisco plus I got a man. Besides, I don't enjoy "delicious long legs" - I'm vegan.

Feel free to reveal yourself - from a safe distance that is.

Good day,
Scott, SKRATCH

Yo Scott, I just wanted to let you know, that even though you think your funny, YOU'RE NOT!! Your humor lacks originality and intelligence. The incredibly stupid covers you pick for your mag only show how stupid your humor really is. The fact that you wont feature main stream bands is pathetic. Just like you!!

Love Always,
Vegasgri

VEGASGRL,

I want to clear up some things here Noxema girl. I don't think I'm funny, I think I'm friggen hilarious. I'm like Bozo the Clown honey cakes. Knowwhatum sayin Sugar shine? Incredibly stupid covers? Hey that's an Oxymoron. Ha Ha Ha...chuckle chuckle...He he he he. That was a knee slapper! Who says I pick the "stupid" covers? Maybe, we have an electoral vote or something. Maybe, we spin for the next cover....Plenty of people enjoy our covers and look forward to the next. I know I do. Guess we need Britney Spears or someone big and famous and cute on the cover, huh? Someone that's huge, huh? I'll do it! I'll put Britney on a cover-only at your request!

Let's touch on your point regarding main stream bands... Oh, you mean mainsteam bands...Why should we feature MANUFACTURED music? Sure, there's a few exceptions to the rule, but most mainstream acts are musicians playing music to the prey of their makers--the majors. If you want mainstream music, read something else. My question is why bother perusing our pages at all my friendly little polar bear?

Take Care,
Scott, SKRATCH

Subject: Magazine Error!

SCOTT,

I love your magazine, its great. However I do have a problem with the Vans Warped Tour article written by David Turbow. In the middle of his article he starts talking about a band called El Centro. He says how cool the stickers are and I have to agree on that one but then he starts talking about the performance. Something about the opening songs were "Got a feeling" and "Do something for me" well Ill give him credit for hearing the songs but the actual song titles are "I got a feeling" and "What do I know" so far so good. But then he talks about other songs they played such as "Everything" (which is correct) but then he comes up with songs such as "Sucker", "Hell", "Shut up" and "Frankie". Those songs make me wonder. I went to the Vans Warped Tour on the same day and I don't know what band he was watching but El Centro doesn't sing any of those songs! Maybe he got confused? On the cover of the CD the singer has a hat on it that says "Sucker."

Thanks,
Ashley Decker

Subject: Re: Fwd: Magazine Error!

DEAR ASHLEY,

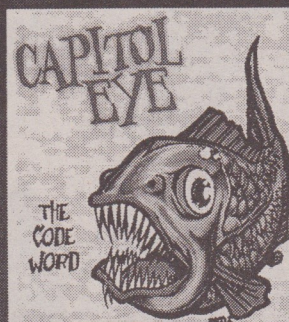
Thank you for your corrections to my review of the Vans Warped Tour, regarding El Centro. Some of the song titles were given to me by Adam Grossman, the former drummer of El Centro. I read the titles for the other songs from a set list that was sitting on the stage underneath the feet of a guitarist. As you know, this can be a difficult task when one's ear is nearly pressed against a speaker, or a crowd is a bit intoxicated and unruly. Come to think of it, perhaps the set list that I saw was left behind from the previous band. Ooops. In any case, I did enjoy listening to El Centro very much, and I think that you'll agree that my review was indeed a favorable one. I hope that you liked the Vans Warped Tour show as much as I did, and I hope that you were at least entertained by the rest of my review.

Cheers,
David Turbow



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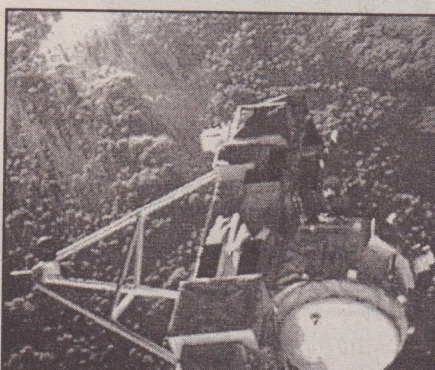
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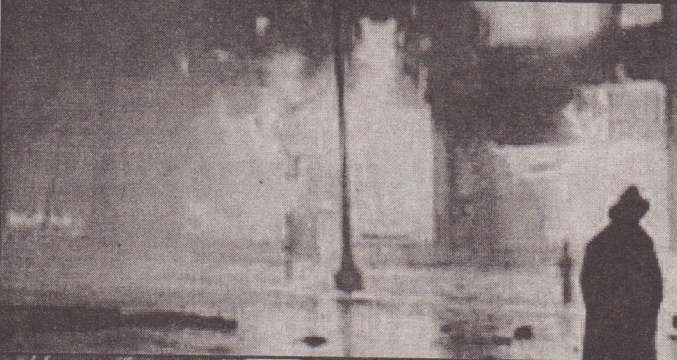
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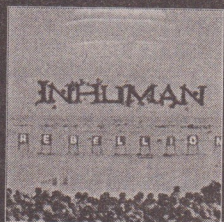
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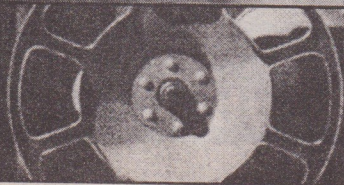
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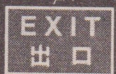
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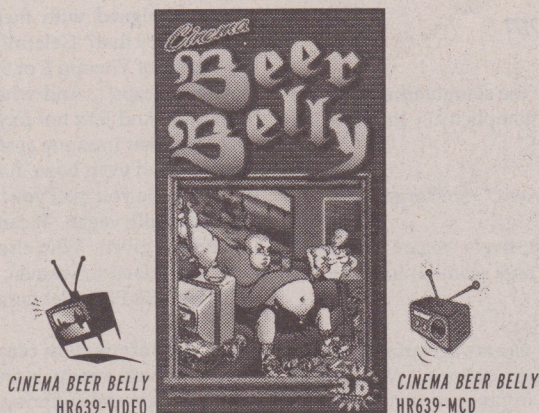
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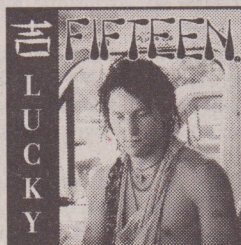
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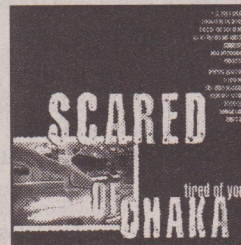
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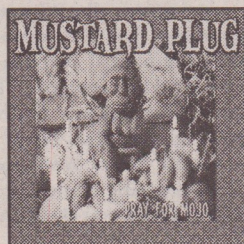


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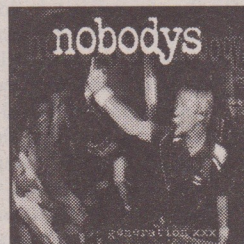


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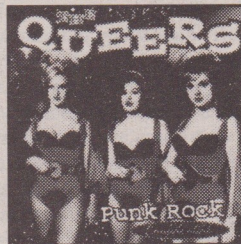
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Going Green: The Vegan Truth

By Sarahbeth Purcell
www.coolgrrrls.com

"You have just dined, and however scrupulously the slaughterhouse is concealed in the graceful distance of miles, there is complicity." - Ralph Waldo Emerson

"Methinks I eat too much beef. It has affected my wit." -Shakespeare

Vegetarian: (Latin 'vegetus') whole, sound, fresh, lively **Vegan:** Vegetarian who excludes animal flesh (meat, poultry, fish and seafood) and animal products (eggs and dairy), from their diet.

Most of us know what vegetarians are. Many of us are vegetarians, or have veggie friends. Hell, if we had more time, willpower, options...We would all go veggie. You've probably heard the statistics in favor of such a diet. If Americans reduced their intake of meat by 10%, 100 million people could be fed. 40,000 pounds of potatoes can be grown on the same acre of land that only 250 pounds of beef can be produced on. And what about your health? Look at the facts: 99% of US mother's milk contain significant levels of DDT, while only 8% of US vegetarian mother's milk contain significant levels of DDT. The number one cause of death in America is heart attacks. And do you know the astounding amount you would reduce your risk of a heart attack if you eliminate meat, dairy and eggs from your diet? How about 90 percent?

It's healthier way of life, we all know, and it's not that difficult, after all. Rule #1: Don't hunt. Don't fish. Don't eat cows. Don't eat pigs. Don't eat birds. Don't eat seafood, or anything else that moves around of its own will. You've heard the cliches: Don't eat anything with a Mommy. Don't eat anything that has a face. Don't eat anything that would fight back if it were still alive... Okay, so McDonalds may not be an ideal place to dine, but when is McD's ever the first option on the dinner plans? It isn't hard to get a plate of pasta, a salad with cheese, steamed veggies, black beans and rice...But what if you wanted to avoid all forms of animal origin? Could you dine in any restaurant? Could you dine anywhere? Many of us think we're veggie, until we really dig deep and find out what all those unpronounceable ingredients on the backs of our packages really are.

Wanna be a true Vegan? Beyond the obvious no meat, no dairy, no eggs mantra, you would have to avoid: Cheese (not only milk ingredients, but also made with rennet, derived from the stomach linings of calves), Margarine, which can contain fish and other marine oils as well as whey (a dairy derivative), nougat, which usually contains gelatin (so forget those candy bars, not only because of the milk chocolate, but the nougat as well!), chips (those greasy greasy Ruffles and Lays usually have whey in them, and don't even think about getting near a bag of Doritos or Cheetos...Why do you think they call them "CHEE-tos" anyway? Cheese. Foiled again.) That's not all. Forget about most pastries, as animal fats are used in most shop-baked pies etc., and most hard candies, mints, and gums are out. Even if they do not contain gelatin, they usually contain Stearate (or calcium stearate), which comes from stearic acid, usually derived from tallow, or animal fat. Even those seemingly vegan-friendly soy cheeses many times contain casein, which once again is a dairy derivative (so why eat that plastic tasting stuff, when you might as well eat the real deal?)

Okay, we know Big Macs are out. No grilled cheese. No frozen yogurts. No lattes at Starbucks. Jelly-O's out. No Krispy Kreme donuts. No Snickers bars. No Altoits, no Breath Savers, no Ice Breakers gum. But get this: How about

no soft drinks. No Cokes. And no wine. No vodka. No beer! No SUGAR! The truth is, some vodkas may be cleared through bone charcoal, wines often include ingredients such as isinglass (made from the swim bladders of fish), casein, and egg albumin/dried blood powder, and some refined sugars use bone charcoal as a decolorant. How do we exist as modern junk food junkies? How do we function at any given restaurant at all? The reality is that people do exist as vegetarians, and many as strict vegans. The difficulty in obtaining animal friendly food and drink may be a pain, but their health, their consciences, not to mention their karmas repay them threefold.

A huge problem, seemingly, once we get past the food additive name game, and semantics on the front of packages screaming, "DAIRY-FREE" or "VEGETARIAN," when they are in fact not, can be in vitamins. The very wonder herbs meant for healthy, conscious people like veggies and vegans usually are not designed with their dietary needs in mind. Read your One A Day...What's that? Gelatin? What's the coating of those oh-so-easy-to-swallow tablets of Vitamin E or St. John's Wort or Echinacea? All too many times, they're "gelcaps"...And what's the root word, girls and boys? "Gel," as in "Gelatin." And let's not forget many of those cure all vitamins' ingredients to "boost" your immune system, your energy, etc. I've found fish oil, shark cartilage, and even bone marrow among the hush hush list at the bottom in tiny print. So you read your vitamin labels, and buy only those supplements that are totally vegan. It can be done. What about your prescription drugs? Gelatin is a given. Who else knows that the most popular hormone supplement prescribed to women, Premarin, is made from a mare's urine. That's right, HORSE PEE. Bet your doc wouldn't tell you that upfront, huh?

All of this information can not only be disgusting, it's disconcerting. The companies using animals and their derivatives don't want the consumers to know the pain and suffering animals must endure to give us foods that often make us sick anyway. How many times do you think those cows are still alive, breathing, feeling, and crying while the slaughterhouse workers slit them open? The stun guns don't work as often as you think. How good do you feel to be stealing the milk away from that calf who will never know what it's like to nurse from its mother? And the male calves are even worse off, being ripped straight from the birth canal to a crate, shipped off to a factory, never to be allowed to even move from that box until they're slaughtered for veal. Heard the story yet about those turkeys you proudly display on the tables during the holidays? They're being genetically redesigned and bred to have such enormous breasts (for the pleasure of the carnivores who consume them), that they literally are never able to stand on their legs. They're too top heavy. And those are just the straightforward meat consumption examples. That's not even touching the subject of how they get the urine from the horses for Premarin, the hormone replacement, or any other animal derivatives. The main point is, it's not natural, and it's certainly never necessary.

My own solution for a semi-health and humane and conscious lifestyle is that of discretion. I watch for animal products. I try to be mindful of labels, but I'm no fanatic. I don't eat Rice Krispy Treats, or indulge in the ever fun Jelly-O shooters my fellow partiers might enjoy. No soups at restaurants, unless I'm sure the stock is not of animal origin. But I drink the occasional glass of wine. I love mixed cocktails, even if they do have vodka in them. Cheese is my weakness, and desserts with eggs and butter and milk ingredients are a *raison d'être*. I'm an ovo-lacto vegetarian by necessity, and even that lifestyle, if you also mind your fat intake and try to have a balanced diet of nutrients, is hard enough to contend with unless you prepare every single meal you ingest yourself. But learning from people who have adopted the vegan lifestyle does have a moral for us all. Why would we choose to ingest things of unknown origins, things that if discovered on the list of ingredients would quite literally turn our stomachs? It's been said that if slaughterhouses had windows, everyone would be vegetarian. But what about our restaurants and food plants? If we were made privy to the unnecessary animal-derived ingredients and artificial chemicals being pumped into everything from our toothpaste to our vanilla wafers, would we so easily scarf it all down without a thought? Try imagining crunching on those animal bones or sucking on the cow hooves next time you chew on a Skittle or a Mentos. Quite a reality check.

One final moral/reality check:

Number of animals killed for meat per hour in the US: 660,000
Occupation with highest turnover rate in US: slaughterhouse worker

VEGANS: THE FASCISTS OF FOOD

By G. Murray Thomas

Vegans are a bunch of freaks. They get me frothing, and I'm usually a pretty tolerant guy. It isn't just that they stupidly and stubbornly refuse to accept all the evidence -- medical, biological and historical -- that human beings are physically designed to eat a variety of foods, including meat. Certainly, that's certainly part of it. Stupidity pisses me off. But there is a deeper reason.

It's their smug superiority, how they claim their diet is not only better for them, but better for all of us. They are going to save the world by what they eat. And then they try to force you to eat their beliefs.

Veganism is frighteningly like a religion, a proselytizing, evangelical religion at that. It has a moral code, and all the moral superiority which goes with it. It has its customs and (most important) taboos. And it is a religion of fanatics. Like any fanatical religion, its adherents will twist the facts any way necessary to fit their doctrines, and will just ignore any pesky facts which refuse to fit. If you doubt this, just watch the letters column for the responses to this article, especially those which challenge my claim in the first paragraph. Watch how they twist to the facts to claim that our systems operate best on their finicky diet.

But it's the preaching which gets me the most. Vegans will waste no opportunity to convert you to their dietary religion.

Since we're on the religion metaphor, let me give you a demonstration of what I'm talking about. Say you're a Christian, and I am Jewish. During December, we each invite the other over to dinner. Now, obviously, when you, the Christian, come over to my house, you're not going to expect a Christmas tree, and singing carols, and eating fruitcake. Which is fine. Perhaps there will even be some Hanukkah ceremony, also fine.

But, when I go to your house, would it be reasonable for me to expect you to take down all your Christmas decorations, to give no presentation of Christmas celebration? Even worse, for me to insist that you perform the lighting of the Menorah for me, and heaven help you if you don't get it exactly right. That'll be the end of the dinner, and perhaps even our friendship.

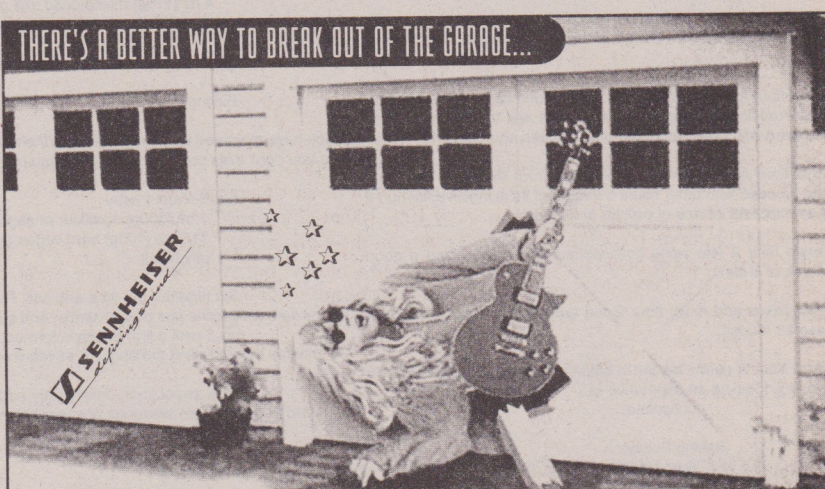
Vegans are like that. They expect you to convert to their religion for the duration of any social interaction between you. Yeah, I hear you, you don't have to eat together to maintain a friendship. That's what you think. Eating together is one of the deepest connections humans establish. I have a friend who has traveled extensively throughout the world, and interacted with the locals everywhere she went. She reported that the one thing she found every culture has in common is socializing over shared food. Eating together in the essence of community.

Vegans are segregationists. The very nature of their belief system forces them to limit their interactions with those who do not believe as they do. They are intolerant of other approaches to eating in the most basic way -- they cannot share the table with non-vegans.

I have another friend who describes himself as a "Buddhist vegetarian." Now, I'm not sure where Buddhism fits in here (or even if it does), but by that he means that when the meal is his choice, he chooses vegetarian. But when he is the guest of another, he will eat whatever the host serves, even if it contains meat. For him, the notions of hospitality and being a gracious guest are more important than his self-imposed dietary restrictions.

Vegans would do good to follow his example. Lighten up! Be as tolerant of our dietary choices as you would have us be of yours. And on occasion, just as we will partake of your proffered wares, you should be willing to partake of ours. That way you can rejoin the community of man. And stop being the fascists of food.

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The Setting-Up Stages

Keep a food diary, noting what you eat, when, and assess the severity of the symptoms on a scale of 1 to 10. Even if you are sure that you are allergic to gluten, you need to check if any other foods are involved.

Stay off the suspect foods for three weeks and an improvement should come about in your health if these are indeed responsible. Gradually reintroduce each product one by one and note the effects.

Be careful to test each flour on its own. Some people cannot take wheat but can tolerate oats, barley and rye which have lower gluten contents.

Coping

Having clearly identified the food to which you are allergic, it now remains to stock your larder with a range of alternatives. There are several gluten-free flours which can replace wheat, oats and other forbidden ingredients:

Sago Bland tasting but good for milk puddings and can be mixed with other flours for baking.

Brown rice and brown rice flour Preferable to white rice products because of its higher fibre, vitamin and mineral content.

Rice flour biscuits and cakes turn out rather crumbly due to its poor binding properties but grated apple can help to bind the mixture.

Maize flour A yellow flour made from ground corn-on-the-cob kernels. Traditionally used to make polenta and tortillas, it can also be mixed with other flours to make biscuits and cakes.

Soya flour Another yellow flour made from the soya bean and best blended with other flours because of its distinctive flavour. It is an excellent source of protein and vitamins.

Potato flour A fine white flour without much taste and a good source of protein.

Millet flakes and millet flour Good for making biscuits and as a base for muesli.

Carob flour A useful binder in baking because of its pectin content. It is ideal as an alternative to chocolate.

Baking Powder

- 4 oz (115g) rice flour
- 2 oz (55g) bicarbonate of soda
- 2 oz (55g) tartaric acid

Mix the ingredients together and sieve several times. Store in a screwtop jar.

Put your baking ingredients on a special shelf so that they are readily available. You may also need to buy gluten-free tomato sauce, tamari and mustard and these are readily available in many stores. A simple recipe is provided below for those feeling more adventurous. All of the fruits, vegetables, pulses, oils and nuts are gluten-free so you can use ordinary vegan recipe books for those foods.

Useful Additions

Salad Dressing

- 1 level tablespoon soya flour
- 2 tablespoons vinegar
- 4 tablespoons oil
- 2 level tablespoons brown sugar
- 1/2 level teaspoon salt
- 1/4 teaspoon mustard

Mix well together and store in the refrigerator. Shake well before using.

Tomato Sauce

- 1 oz (30g) vegan margarine
- 1 oz (30g) brown rice flour
- 1 pint (600ml) tomato juice
- 1/4 pint (150ml) water
- Tobasco Sauce (optional)
- salt and pepper

Melt the margarine in a saucepan, add the rice flour and stir over a low heat for 2 to 3 minutes. Add tomato juice and water. Whisk as liquid comes to the boil and thickens very slightly. Add seasoning and a few drops of Tobasco Sauce to taste.

Tahini

- 4 oz (115g) sesame seeds
- 2 tablespoons sunflower oil

salt

Toast the seeds for 15 minutes. Blend with the oil until smooth. Variations: substitute sunflower seeds, peanuts, almonds, walnuts or cashews for the seeds.

Once you get used to the new diet you will begin to wonder why you dreaded it so much! To get you started, here are a few specific recipes that traditionally use many of the gluten flours and cereals. The substitutes are just as tasty and often more so.

Breakfast

If you are a porridge fanatic, don't despair.

Rice Porridge

- 2 heaped tablespoons rice flakes
- 1/2 pint (300ml) water or soya milk
- salt or sugar to taste
- 1/2 oz (15g) ground almonds (optional)

Stir the rice flakes and the water together and simmer for 5 minutes until the porridge thickens.

Gluten-Free Muesli

- 4 oz (115g) brown rice flakes
- 2 oz (55g) millet flakes
- 1 oz (30g) sunflower seeds
- 4 oz (115g) mixed dried fruit or chop fresh fruit
- 1 oz (30g) nuts (almonds, hazelnuts, coconut)

Mix together and store in an air-tight container.

Baking

If you have mastered breakfast, baking is the next step to ensure that you don't miss out on breads, pastries and biscuits.

Short-Crust Pastry

- 7 oz (200g) cornflour or sago flour
- 3 1/2 oz (100g) hard vegan margarine
- pinch salt

Sift together the flour and salt. Rub in the fat until the mixture resembles fine breadcrumbs. Add sufficient water to mix it until a firm dough is formed. Chill for at least 20 minutes before rolling out and use as required.

For a sweet short-crust pastry add 3 oz (85g) finely grated apple and one teaspoon of sugar before mixing in the water.

Soda Bread

- 2 oz (55g) soya flour
- 10 oz (280g) brown rice flakes
- 1/2 teaspoon salt
- 3/4 teaspoon cream of tartar
- 3/4 teaspoon bicarbonate of soda
- 1 tablespoon sunflower oil
- 9 fl oz (275ml) soya milk

Put the dry ingredients in a bowl and mix in the oil and soya milk to form a soft dough. Form into a round shape and place on a greased tray. Bake for 40-45 minutes.

As you can see, the possibilities are endless, once you are familiar with the basic ingredients. Indeed, you will probably find yourself cooking for the whole family, as gluten-free vegan dishes are as tasty as they are nutritious, and as easy to prepare as their nongluten-free counterparts. Bon appetit!

Further Information

The Coeliac Society
PO Box 220
High Wycombe
Bucks
HP11 2HY

tel: 01494 437278
fax: 01494 474349
email: admin@coeliac.co.uk
www.coeliac.co.uk

A few tidbits to chew on

Albert Einstein

Nobel Prize winner who built up brain power without eating meat

Ralph Waldo Emerson

Poet and transcendentalist who wrote divinely while being herbivore

Alicia Silverstone

This 'Clueless' star loves her veggies

Dan Castellaneta

Homer Simpson's alter-ego is a vegetarian just like little Lisa

Gillian Anderson

Just like Dana, Gillian is a strict vegetarian off the set off the set of X-Files

Thomas Edison

The man who gave us electric light eschewed animal products from his diet

Fred Rogers

The animals are pets, not food, in Mr Roger's neighborhood

Daryl Hannah

Star of 'Splash' who did away with the glamour of Hollywood by living among her animal friends in the woods

What is a Vegan?

Vegetarians do not eat meat, fish, or poultry. Vegans, in addition to being vegetarian, do not use other animal products and by-products such as eggs, dairy products, honey, leather, fur, silk, wool, cosmetics, and soaps derived from animal products.

Why Veganism?

People choose to be vegan for health, environmental, and/or ethical reasons. For example, some vegans feel that one promotes the meat industry by consuming eggs and dairy products. That is, once dairy cows or egg-laying chickens are too old to be productive, they are often sold as meat; and since male calves do not produce milk, they usually are raised for veal or other products. Some people avoid these items because of conditions associated with their production.

Many vegans choose this lifestyle to promote a more humane and caring world. They know they are not perfect, but believe they have a responsibility to try to do their best, while not being judgmental of others.

Vegan Nutrition

The key to a nutritionally sound vegan diet is variety. A healthy and varied vegan diet includes fruits, vegetables, plenty of leafy greens, whole grain products, nuts, seeds, and legumes.

For More Information

Order Simply Vegan for a complete discussion of vegan nutrition plus 160 quick and easy recipes. It contains over 160 vegan recipes that can be prepared quickly. An extensive vegan nutrition section by Reed Mangels, Ph.D., R.D., covers topics such as protein, fat, calcium, iron, vitamin B12, pregnancy and the vegan diet, feeding vegan kids, weight gain, weight loss, and a nutrition glossary. Also featured are sample menus and meal plans. Simply Vegan is more than a cookbook. An additional section on shopping by mail tells you where to find vegan clothes, non-leather shoes, cosmetics, household products, and books.

Books: Simply Vegan by Debra Wasserman. Nutrition section by Reed Mangels Ph.D., R.D.

You Deserve a Break Today

By Gregory Moore

"Hello. May I take your order, please?" The smile was a study in artificiality, as if the boy's facial muscles were not designed with the purpose of smiling inclusive. He wore the traditional carpet-brown and sun-shine-yellow uniform (resplendent with coruscating white outlines), crowned with the matching cardboard and mesh hat with its roundtopped yellow M, frowning its double frown. His nametag spelled out

BRAD

in peeling, brown labeltape.

BRAD

listened to a requested list of foodstuffs for the 47th time today, the 289th this week, the 711th this month, the 2096th since his 17th birthday, the 3312th this year, the 3585th since Christmas, the 7147th since the schoolyear had begun: "Lemmeget two Big-Macs, a Quarter-Pounder with cheese, a Hot Cherry Pie, a Coke, no:two:alarge-andamediumnottoomuchice, makethata Hot Apple Pie, another Quarter-Pounder with no cheese makesurethatone doesn'thaveanycheeselhateteese, a Vanilla Milkshake: canlgetthatthin?nonevermind, howmany Big-Macs didlorderohokay: makesureonehas no sesame seeds, uh wasthat um nookay a Hot Cherry Pie, a Cheeseburger Happy Meal canyou makesureithasthecar lasttimeit-didn't havethecar andmydaughterwas realupset, a Chocolate Milkshake do Fries comewiththe Happy Meal ohyeahIsee, a Choccolnolsaidthatum umyeah: twothreetwonothree large Fries notwoahhnothreethreeisgood: three. How much is that? (Jesus, McDonald's has gotten so goddamned expensive.) Well, how much?"

BRAD,

after the gentleman had with such alacrity tendered the prescribed lucreous amount, edified him that his food would be ready in just a few minutes, and could he please step to the side while he was waiting.

-- *

when a Patron has placed a large order, one that we cannot fill in the time it takes him or her to pay for it, ask them if they will please step to the side, in order that we may service our other Patrons as quickly and friendly as possible.

Good,

efficient,

friendly service

is the Golden Key to McDonald's long-term success in the dine-in/take-out food industry.

Remember:

always keep a smile on!

- "McDonald's New-Hire/Trainee Handbook," pg. 6, paragraph 3.

BRAD

said: "May I take your order, please?" And, for the 48th time today, the 290th this week, the 712th this month, the 2097th but he stopped this particular Patron in the middle of her order (thus violating Rule #4 ("Never interrupt a Patron in the middle of placing an order.") of the "Review of Order-Taking," *ibid.*, pg. 11) with a sniffled, sobbing obtrusion of laughter.

"Y'know, I'm sorry," he began, "but I'm just not ready to take your order. Could you step to the side, please?" And he pulled, from the right-front pocket of his brown polyester trousers (one of the two required purchases (all black tennis shoes being the other) of all McDonald's New-Hires/Trainees, to complete the standard and required uniform of a McDonald's non-management level employee ("The Golden Arches Dress Code," *ibid.*, pg. 2)), a stainless-steel .357 Magnum revolver. Several

Patrons jumped back in alarm, gazing warily at the apparently disturbed (*prima facie*), possibly dangerous, but (it must be admitted) well-groomed ("All members of the McDonald's Team must be properly groomed at all times: boys, with their hair cut above the ears and above the collar (positively no earrings!). . . ." (from "The Golden Arches Dress Code," *ibid.*)), pimple-faced young man who was, *prima facie*, named

BRAD,

though all kept their places in line. They watched him put the revolver to his right temple and pause, looking out over the assembled pond of humanity (Drop by drop, billions and billions served.), which was sans ripple in their attentive curiosity and desires to have their orders taken. He pulled the trigger, the hammer snapping against the butt end of a single, shining bullet, creating a quite impressive explosion, which, in turn, forced the bullet from its chamber at a harrowing velocity, incising, at an askew angle, through the right wall of the skull, through varied and important lobes of the brain, and egressing athwart from its point of entrance, splattering a fair amount of blood and cerebral tissue onto the burger-fryer and into the fry-fryer, as well as dappling various minimum-wage earners with like detritus. Then,

BRAD

toppled over.

The Crew Chief, attracted by the BOOM

of the

BULLET

that

BANGED

through

BRAD'S

BRAIN,

saw him lying on the floor.

"BRAD,"

he said. There was no answer. He bent down, placing two fingers proximate

BRAD'S

primary jugular vein. He felt

BRAD'S

BLOOD

slowly

BEAT

a

BUMP

(pause)

BUMP

(pausepause)

BUPB.

"He's still alive," the Crew Chief said. "Let's see . . . you," he pointed, "and you: take him in the back. And you," he pointed, "get a mop and clean this up. Oh, hey," he said to the two that were dutifully-but-slowly dragging

BRAD

to the

BACK,

"you should probably call the police or something." He then looked to the pond (not the one of blood at his feet, but the aforementioned (of humanity)): "Sorry for the delay, folks. Your food is coming right along. Bear with us, and it'll all be back to normal in juuuust a second."

The Patrons, thus placated, resumed their respective places in their respective lines, all the happier than they had been before when they saw that two stations were being opened to replace the one "that stupid boy" had "so irresponsibl'y abandoned, and so their respective waits would be all the shorter, respectively.

"May I take your order, please?"

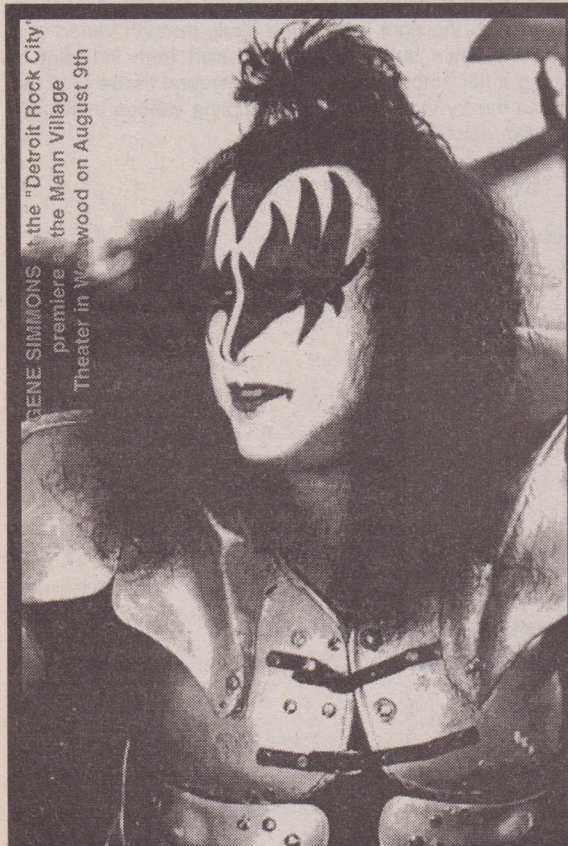
"May I take your order, please?"

KISS OFF WITH GENE SIMMONS

GENE SIMMONS INTERVIEW

Written and Photographed by Christina Radish

KISS is one of the biggest rock bands, as well as being one of the best known in the



GENE SIMMONS in the "Detroit Rock City" premiere at the Mann Village Theater in Westwood on August 9th

Face paint has always been a powerful weapon used by shamans -- first used by men, incidentally.

world. They're the band that's done it all. They have toys, dolls, comic books, masks, bath towels and movies -- to name merely a few -- that represent their image. According to bassist Gene Simmons, it doesn't stop there, as he is thinking about starting a new religion and I was eager to discuss this new prospect with him. "KISS should be all things to all people," declared a self-assured Simmons. "I'd like to think that religion doesn't have one on us and I'd prefer KISS-tianity, as a matter of fact. It has a certain ring to it, doesn't it?"

What would your function in KISS-tianity be?

GS: I would be God. Why

should we worship that other guy? He's Jewish too. What's he got that I don't? So, in terms of manipulation, never leave home without it. (Pulls out his wallet and holds up a KISS VISA card.)

Did the credit cards just come out?

GS: No, that came out about six months ago. So far, the most exciting thing about it is that every single time that one of the people that buys it uses it, I get pennies from Heaven. Isn't that the best? So look, if you had a choice of being in a band -- if it's just about music and getting up there and strumming your guitar, I'm snoring. For me, KISS is all things because almost anything I can imagine doing, KISS is a perfect vehicle for. For instance, I wanted to do a comic book so, presto, we're superheroes. That was in the '70s with the Marvel comic books. We fought Captain America and Spiderman and all those guys and we flew through the air and breathed fire and did all that. Then in the new version of the comic books that I set up with Todd McFarlane's Image Comics, called KISS Psycho Circus comics, we're sort of elemental forces -- earth, wind, fire, water kind of forces -- and we sort of appear, we're magic. We can do that too. Onstage we're a rock 'n' roll band. That's fine. We can be anything we wanna be and other bands can't. I love that!

Ace Frehley said earlier this year that he was going to quit KISS on New Year's

Eve after your gig. What will happen to the band if he leaves?

GS: Somebody else will take his place. I mean, Ace has always been Ace from day one. [He's] a loose cannon and that's part of what makes him great and a unique personality. Ace was the same guy who, in the early '80s, wanted to have his own solo career and we said, "Have your own solo career, but don't leave the band," and he said, "No, no, I've got to find happiness. I'm leaving the band and I'm doing a solo career." We said, "Okay," so he left the band, had a solo career, went to bankruptcy court and then, later on, came back to the band and said, "Okay, I'm straight and I'm ready to go back to work," and every once in awhile the old demons sort of raise their heads. Ace never does anything malicious to anyone else. I'd have to say that he's a pure soul and I'm the same guy that said, during the off years when we weren't talking to each other, that he was a knucklehead. Anybody that gets high or drunk or smokes, I think, is an idiot, whether it's your mom, dad or somebody you've never met. If you decide to smoke and then say, "Oh, but I can't stop," then you're a moron 'cause it says so right there on the label, "You, jackass, are going to die," right there on the side [of the carton]. So, style or anything else notwithstanding, you're a moron and I said that to him. If you can't love yourself enough to control yourself, how can we, the band, expect you to love us or respect us and how can the fans expect you to give anything? It really starts with yourself.

Were you concerned that your recent film "Detroit Rock City" (about four teenage boys who smoke pot and worship KISS that set out to see their favorite band in concert at any cost) would send a positive message about drugs to the young kids who see it?

GS: No... I prefer to lead my own lifestyle and practice what I preach, as opposed to mom and dad who say, "Don't you ever smoke," while they're puffing away or there's that sort of a double standard where people tell you how you should lead your life and preach to you, but don't practice what they preach. Preachers tell us and priests tell us, "Don't do this, don't do that," and then molest our children in the basement.

You transformed yourself from a sixth grade teacher into the make-up and costume wearing bass player of KISS. Doesn't your metamorphosis into KISS seem like the polar opposite of your prior occupation?

GS: Not really. It's the way women are with and without make-up. We all have our emperor's clothes moments where we think, "Gee, without this other thing, I can't get by," but when you put your make-up on, all of a sudden you have more power and you can look somebody right in the face. Face paint has always been a powerful weapon used by shamans -- first used by men, incidentally. Women were not allowed to wear make-up until Cleopatra because it was a power and men used it for going to war, for theatrical displays, for religious rites and so on, and all the magic people who are touched with either spirits, ghosts, God, you name it, all put on make-up to accentuate.

What led you to decide to use fake-blood and take it to the extent that you guys took it?

GS: Life -- it's been said before by better than I, that the whole world's a stage. So, when we get up there, it's our job to make a complete spectacle out of ourselves. What it all means is sort of beside the point. You can be looking at a 4th of July fireworks display and everybody could look up and say, "Wow, look at that!" One person, of course, taking notes will say, "Ah, yes, but what does it all mean?" We could be academic about it, but that's like contemplating your navel... it's never going anywhere.

It's been said many times that you collect all of the KISS memorabilia out there. Why do you like to live with your own memorabilia?

GS: I'm delusional. I am my own biggest fan. I'm sure if I laid down on somebody's couch at a high price, they could tell me that it means this or it means that. I was an only child -- still am -- and so a lot of it, I'm sure, has to do with wanting attention and sort of getting everything you ever dreamed of. My mother saved every report card, every piece of paper, any test, anything I've ever done, any toilet paper I've ever wiped with -- and it's all still there.

Are you and actress Shannon Tweed like that with your two children (a 10-year-old boy and a 7-year-old girl)?

GS: As a matter of fact, yes. But for the record, we're not married. I've never been married. Marriage is a wonderful institution, but I've heard you've gotta be nuts to be in an institution.

Do you, as a parent, put limits on what your kids see?

GS: No. You are responsible for yourself. The world is out there and closing your eyes and ears to things is not going to work. I'm not going to push them to see horrific murders and so on, but I'm more concerned about violence than about imaginary visual or auditory imagery.

How do you feel about movies and the media being blamed for the current wave

of violence among young people?

GS: I think religion is much more to blame. I'm clearly aware that any political, religious system that espouses a difference between people where we're the right ones and they're the wrong ones, of course, immediately brings something to mind. Whether it's neighborhoods living in little clannish areas where people start to look and act the same way, or whether it's a religious order that says, "We're the right way, they're the wrong way," it instills the "might is right" principal, whereas "Star Wars" and Marilyn Manson and anything else is freeing because you don't think of stereotypes or types of people. It's just sort of imagination. It's no more, no less wild than the brothers Grimm.

What are your personal religious beliefs?

GS: I was born Jewish. I suppose whether I define myself as a Jew or not is beside the point 'cause the world does. It's like whether or not you define yourself as black or not is not the point. You are black, I am Jewish and [everyone else] is whatever they are, except the difference though is that the white Anglo-Saxon, Protestant majority has a choice and there's a lot of leeway. The minorities have less of a choice of how they define themselves. The power elite simply says, "You are that, that's all there is." So, I'm a Jew because I [was born] a Jew and that's what society tells me.

But it doesn't sound like you buy into that . . .

Why do you think so many musicians get into drugs?

GS: I love that bands get into drugs! I wish every band was on heroin. I want them all to die and get out of my way! I love that Jerry Garcia was on heroin and died. Great! Kurt Cobain wants to shoot himself in the head, God bless him. Get the fuck out of my way! I have no sympathy for anybody who is privileged and decides to off themselves. That's not tragic, that's a choice. You have a choice. If you're being tortured someplace or you get run over by a car, that's tragic because you don't have a choice in life. But, if you're a privileged person, you're rich and usually white, which means you have the advantages of the white power structure. How come it's always white guys on top of skyscrapers? Usually it's white guys going, "The world is terrible, I've got two cars, and I'm going to kill myself." You never see a black guy on top of a building in a ghetto neighborhood saying, "It's a racist world. I'm gonna kill myself." You never see that. How come? 'Cause that guy wants to live and get his next bite, unlike the privileged white masses. It's just merely observation. I'm not condemning anybody. I hate everybody equally, incidentally.

Why did you choose to change your name to Gene Simmons?

GS: I want choices. We're all given religions, names, nationalities and other stuff. When do we get to choose? The few things that you get to choose are your lip color and your hair color and how high your shoes are going to be. That's not enough for me. I want

to choose my name, I want to choose where I live, who I socialize with, and I want to have my own life, my own identity. So, there's this idea that women give up their last names and become somebody else's last name or that you go through life with your names and think that their yours, but their not.

Now that KISS has re-climbed the mountain, how do you stay there?

GS: The KISS industry throws off more money than anything you can ever imagine. If you go to Spencer Gifts across America, there's Elvis memorabilia, the Beatles -- both are dead. We're doing fine and we're outselling both.

What do you have in store in the future for KISS fans?

GS: We have KISS the Demon that debuts on Turner WCW (World Championship Wrestling) on August 23rd.

It's a wrestler we own -- the make-up, all the rights, all the licensing, merchandising, everything -- and the WCW's going to shoot that out there. Then there's going to be Star Child and so on, all the characters. The second year, it's going to be Lady Demon and Wild Child, you know the female versions -- tits and ass in KISS make-up. Then the third year, they're going to go out with each other and there will be little KISS kids. That's a brand new KISS world. The comic books and the toys exist by themselves. There's going to be "Rock 'n' Roll All Night," a CBS movie of the week with the guy who wrote "Sleepless in Seattle" writing it.

What's the movie of the week about?

GS: "Sleepless in Seattle" meets KISS is exactly what happens. Here's how it goes: [This guy] goes to a KISS concert -- the reunion in 1996 -- sees KISS onstage, looks across and there's [this woman] and they have that moment, that magical "Who is that person?" moment, and

then they lose each other when their friends take them apart. Act II is that they settle for lives they're not happy with. She settles for the banker who is kind of a bore. He settles for the beautiful girl who's just about money. All they ever do is think about each other. They live in the same town and they keep passing each other and you want them to get together. KISS announces their farewell tour and they both have to go back there for closure because it was a very important part of their lives and, maybe, hope above all hope, he or she is going to be there. Now, tell me if that's good? "Sleepless in Seattle" meets KISS.

Okay, last question. So you just want to keep diversifying into all these areas?

GS: Only KISS can do that. If you're R.E.M., you play good songs, but you're just a band. I don't want to be just one thing. KISS-tianity, I keep telling you.

What will KISS-tianity be for you?

GS: It's whatever I say it is . . . I am God. And it's tax free. I love that! Church gets a dollar, you get to keep it. Wow!



I love that Jerry Garcia was on heroin and died. Great! Kurt Cobain wants to shoot himself in the head, God bless him. Get the fuck out of my way! I have no sympathy for anybody who is privileged and decides to off themselves. That's not tragic, that's a choice.

GS: You are an accident of birth. Where you're born, who you are and what you are is an accident of birth and I contend that it's still not who you are. There are males who are born males who feel like females and vice versa and there are racist families who have children who don't feel that way. I don't believe that just because you come out of your mother's womb that you are the same, of course -- simply a carbon copy of your parents. I don't espouse that philosophy. I believe that we're all complete individuals, otherwise the idea of Hitler's children could be a real scenario and I don't believe that.

Do you think KISS will ever make a documentary-based history of the band, including all of the problems that have gone along with the successes?

GS: That's being planned right now.

Would you play yourselves?

GS: Probably not . . . not today.

Who would you want to play you in the movie?

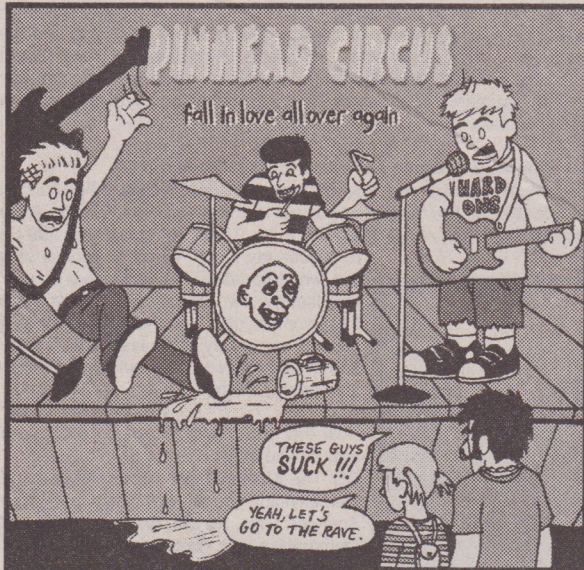
GS: Oh, Tom Cruise, of course.

On a realistic level . . .

GS: On a realistic level, I'd like Bette Midler as Gene Simmons. She's got a long tongue.

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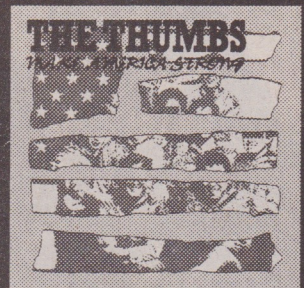
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10-2 DAYTONA, FL
10-3 JACKSONVILLE, FL
10-5 FT. LAUDERDALE, FL
10-6 TAMPA, FL

10-7 PENSACOLA, FL
10-8 NEW ORLEANS, FL
10-9 HOUSTON, TX
10-10 DALLAS, TX
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the

Kim Shattuck of The Muffs
Interview by David Turbow

DT: How many cats do you have?

KS: Two. I got one and then I realized...oops, I'm going on tour! Poor cat needs a friend. That's how it happened.

DT: Do you live in Los Angeles, or down here in Orange County?

KS: I live in LA, but I'm from Orange County basically...that's where my Mom lives.

DT: I know that the Muffs used to rehearse at Chris Fahey's place in Costa Mesa, were you living here then?

KS: Yeah, that's when I lived there. I lived there a great deal of my life, and then I moved up here...and then I ran out of money (laughs) and so I moved back with my parents for awhile, which was cool, because they're nice. And then I moved out again, and I've been out ever since... so, I have enough money now (laughs).

DT: Do the Muffs ever play down here? I think the last time I saw you guys play in OC was at Our House in Costa Mesa.

KS: We will...we will this upcoming tour. We'll do a couple of shows there, probably. But there's not that many good places to play in Orange County, in case you've noticed! It's kind of weird.

DT: Didn't you have an incident at the Coach House a few years back?

KS: (Brief Pause) Yeah, I mean it's good ridance to places like that anyway because they're so dorky! And ...the club was treating us pretty badly and I said something about it on stage. I said basically that "this is the worst club that we've ever played at in our lives" and that they probably charge like \$3 for a beer and \$2 for plain tap water. I didn't go off in a hos-

tile way. I just said it kind of "ha ha". My whole family was there and the guy (the club manager) was waiting off stage when I walked by. He like started screaming at me and saying "you're the worst band I've ever seen in my life". I just kind of went, "oh, ha ha, whatever" and I did this little thing where I kind of hung spit on my lip. You know, I wasn't going to spit on him, but he thought I was, and he pushed me against the wall and the rude bastard got ready to hit me and he was like this marine looking guy, well not his hair, but his body was buff. And he was yelling me about, "How dare you try to spit at me!". And I'm like, "You know what, you fucking coke head?!" I just kinda starting screaming at him and said that I would sue him if he even TRIED to punch me. I said that to him when his fist was cocked in the air and he had his hand around my throat. So, I called the cops, they came, they questioned everybody, basically they said that I was a lunatic, and that he had some

Yeah, you're always going to get these stupid mohawk people. They think that speed makes the song.

kind of good upstanding citizenship in San Clemente. Those bunch of fucking inbreds over there! And that's that and he never got charged with anything. It was my word against his, even though I had a witness and he didn't.

DT: Wow, that's terrible.

KS: Yeah, what a dick! He's just a typical kind of inbred type of person that we don't like to deal with at clubs. I mean...most clubs are cool, but the Coach House and their affiliated type of things are a bunch of assholes. I'm sure he was on coke that night. Behavior like that usually stems from sort of stimulant. (Laughs) I say that as I'm putting coffee into my mouth.

DT: When do you guys leave for your next tour?

KS: I don't know because the booking agent is



being slow. But I think it's going to be in mid-August. The first tour, that seems to be taking forever on, will be for about a month and then after thatI have no idea.

DT: The Muffs have had the same lineup since Roy joined the band in 1995, right?

KS: Roy joined the band in 1994 and Melanie left the band two months

It's rare but it's fun to play with
bands who aren't assholes.

muffs

later.

DT: You helped produce the new Muffs album, "Alert Today, Alive Tomorrow". Is that a first?

KS: No, I produced the last one by myself. We said it was the Muffs because I said I would say it was the Muffs, but basically it was me! Ha ha. But, it was really hard. I didn't realize how much self-discipline you have to have and I didn't want to have to do that again. But, I thought that, you know, I'll co-produce with someone I trust, and that was Steve (Holroyd). He produced more the sounds of it (although I had a lot to say about that at all times) and I produced all the creative aspects.

DT: Did you record in Silverlake?

KS: No. First we recorded it in the Valley somewhere. And then we recorded some of it in the Fairfax district of LA at this studio that's at this guy's house at this amazing studio called "King's Sound". It's cool. There's pictures of Elvis, you know, the King, everywhere.

DT: Ronnie's married now, but you're not married right?

KS: Oh, no. Are you kidding me? (Prolonged laughter). Who would I get married to? I can't stand the idea of marriage! I mean...one of these maybe some day I would get married and become all conventional and boring and mediocre. But, Ronnie didn't get all conventional and boring and mediocre, so maybe it's possible.

DT: Do you guys hang out as a band, ever?

KS: Ummm. Yeah. We don't hate each other at all! We're friends.

DT: I mean, do you all live in LA?

KS: Me and Ronnie live near each other. He lives in Silverlake and I live in Los Feliz, and Roy lives in Diamond Bar, so he lives kind of far.

DT: I keep hearing about these bands like Pavement and Bad Religion where the band members live in opposite parts of the country....

KS: I wouldn't want to hang out with that ASSHOLE singer from Bad Religion anyway. He's so pompous and ponderous, all the big long "P" words...pretentious.

DT: What are some of your favorite bands to play with?

KS: Well, the tour we're planning on, one of the bands we're playing with is Buck. And, I really like playing with them because they're friends of ours and I really like their music. God, I don't know.... Anybody that has

good songs, which is pretty rare. (Laughter). It's rare but it's fun to play with bands who aren't assholes. But, believe it or not, there's a lot of assholes out there (laughter).

DT: Your first band was the Pandoras?

KS: Yeah, I joined that band in late 1985, and I was in it until 1990. I already had all these songs for the Muffs. Because Paula's idea for song was to take some obscure song, rip it off, and reform it better than the

I wouldn't want to hang out with that ASSHOLE singer
from Bad Religion anyway. He's so pompous and
ponderous, all the big long "P" words...pretentious.

original. There was a little bit of craftsmanship there, but not much. And me, not knowing my rock history very well didn't always know that she was doing that and people would point it out to me and I was SO embarrassed. So, I try really hard not to do that, although I've probably done it accidentally a whole bunch.

DT: Have you ever attended songwriters workshops, or taken voice lessons?


KS: Right around when I lost my voice when we were recording the new album. RIGHT before we were going into the studio, I had like totally NO VOICE, which was a drag, because it takes two months for the voice to come back to its normal thing and I had to rest, and I didn't. Ah, it was like, it took forever to heal. I started losing my confidence because I thought my voice was never going to heal and that I couldn't sing. So, I went to a voice guy just for him to tell me, you know, that I'm fine. (Laughter). There are a lot of things recording technically that I was made to find out on my own. If you listen to the headphones too loud when you're singing, it'll make you sing flat. I didn't know that. If you hear too much bass, it'll make you sing flat. If you hear too much guitar, it'll make you sing sharp. I didn't know that until this time, until my fourth record. I was so mad, because I kept singing flat or funny. It felt so funny or unnatural. Steve didn't point it out to me until the last day. It was like, "Oh, thanks for the warning, Gilligan!"

DT: Is there any backlash about your new album being mellower than "Happy Birthday to Me" or "Blonder and Blonder"?

KS: Yeah, you're always going to get these stupid mohawk people. They think that speed makes the song. It's like, "Do you ever think about melody?". We started this album off slowly. But, we've always had slower songs. "All or Nothing", from our first album is a really slow song. Maybe I was in the mood to write slower songs this time. I've been writing some faster songs lately. With our earlier material, people would always compare our faster songs to the Ramones. I think the first song from our new album sounds just like The Who. I could copy an entire Who song, and people would probably still say that it sounds like the Ramones!



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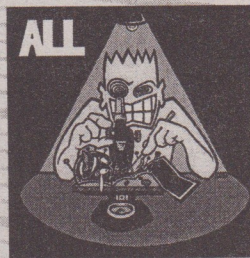
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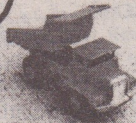
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CODESEVEN

interview with Dave

by Neil Denz

Codeseven hails from Salem, Mass. with an emo-hardcore/metal sound that have the witches riding high too? Now, talk about cheezy, eh? This six piece ain't as cheezy as my cheezy illiterture. With their newest "mini-lp" (what the hell?), Division of Labor I found myself engrossed with their phenomenal musical changes and diversity. Their not afraid to take chances and impress me with excellent musicianship and raw talent.

Mostly touring The East Coast with bands like Grade and Today Is The Day, we're forced to cross our fingers for the boys to get on their broomsticks and head out west.

Below is an email interview conducted with Big Dave Owens, one of the vocalists of this soon-to-be well-known hardcore band called Codeseven.

WHAT IS CODESEVEN ALL ABOUT? ANGER, PASSION, AND EMOTIONAL DRAINING???

.....man, we just like to rock out. of course there is some type anger and I don't think I would be into codeseven if I didn't have some type of passion for it. Emotional draining? I think being in a band all together is just draining. There is whole different stress factor that you have to deal with, it's crazy.

WHAT ANIMAL WOULD BEST EMANATE YOUR BAND'S PERSONALITY AND WHY?

.....I think we could be a crazed dog, cause we're all angry, grrrrrr.....lm angry.....

What comparisons would you make to other bands with the sound of CODESEVEN?

.....I have heard all kinds of comparisons, my favorite is deadguy meets quicksand...those are two really good bands, so I felt somewhat honored. I also have heard similarities to cave in and grade as well, once again, two amazing bands.

OFF OF THE NEW ALBUM, I'M CURIOUS ABOUT THE TRACK, "IT COULD HAPPEN"?>TELL ME WHAT THIS SONG'S ALL ABOUT? The 4-5 change-ups in it give it sorta a 3-dimensional feel.....I don't know, I have never thought about the third dimensional feel, I like the way that sounds. I think that song is about wanting something in the world that you want so bad, but you just can't have. No matter what, it just doesn't work out, but you never know it could happen. I guess that's why it's called that.

INTERTWINING TWO DIFFERENT VOCAL STYLES IS A VERY UNIQUE TOUCH TO

YOURSOUND. HOW DID THIS COMBINATION COME ABOUT? BY ACCIDENT OR PURPOSELY?

.....hmm originally before I was in the band, about 5 or so years ago there was another guy who sang, and I was just the guy who went everywhere with them, carrying equipment and what not. We (codeseven, before I was in the band) added another singer (Jeff), just to try it out, and we liked it. The rest of the guys eventually kicked the original singer out, and they asked me to try out, and I just sang his part. I guess they liked it, and they

haven't kicked me out yet, so I guess that's a plus...woo hoo!

WHAT'S MOST IMPORTANT TO YOU --THE BAND OR YOUR FRIENDS? IF YOU HAD TO CHOOSE....?

.....hmmm, I guess your friends. there is the whole level of your band members being your friends, and if that doesn't work, it's going to be a long and unhealthy thing. We have all had our ups and downs as friends and a band, and you just have to take time away from both before it explodes. and without your friends, you will be stuck a grumpy and withered person, and eventually become a postal worker (no offense to USPS)

WHEN DID YOU FIRST GET INTO MUSIC?

.....I guess I have been into music ever since, well.....the beginning I guess. I think that the first tape I ever bought though was in the 5th grade and it was GUNS N ROSES, APPETITE FOR DESTRUCTION, and I still thinks it's one of the coolest damn albums ever. I really started getting into music in the 6 grade when I took band class, and played clarinet, and then moved to saxophone, and it have been playing ever since, I even went to the North Carolina School of the Arts for college for music. I didn't get into the punk/hardcore scene until I was about 14 or 15 and had my mom dropping me off at shows and whatnot.

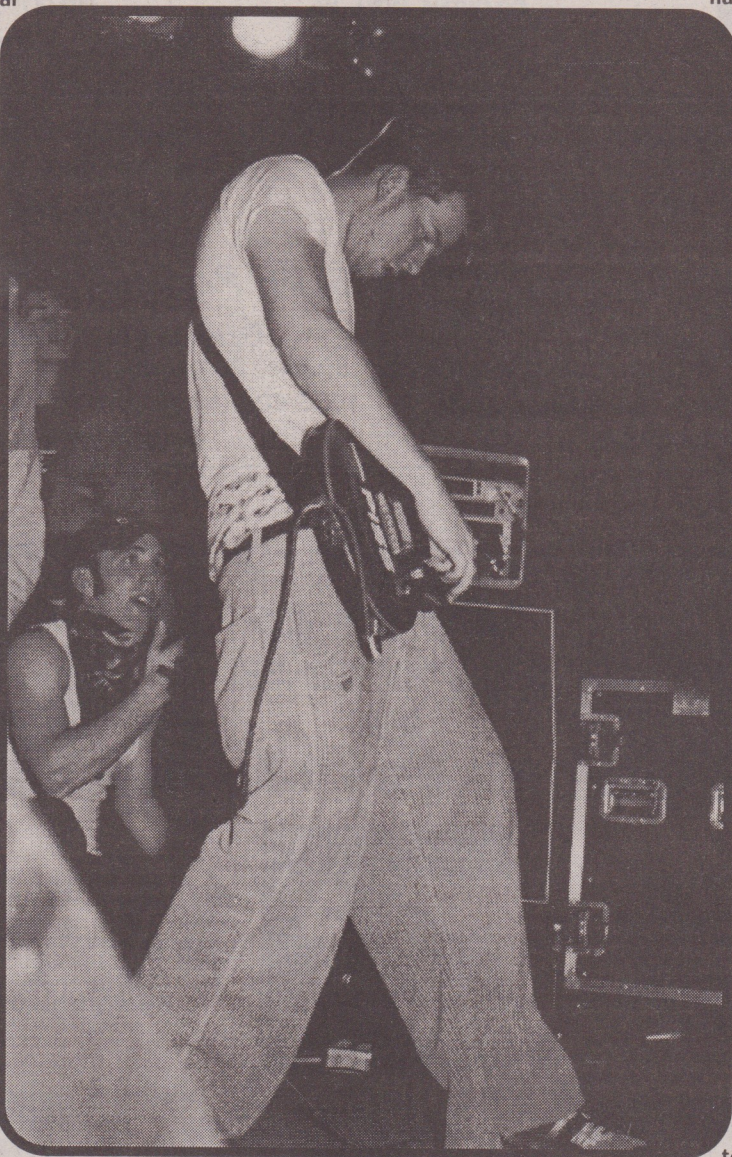
TELL ME ABOUT YOU GUYS BEING TRUE METALHEADS....

.....well, I guess heavy metal was the type of music I really got into first. My very first concert was an UGLY KID JOE concert, at a smaller club. I also so Warrant, Jackyl, and Saigon Kick there as well. But my very first coliseum concert was WHITE ZOMBIE, and other's included Pantera, Prong, and Sepultura. I used to listen to all kinds of metal though, I think that

my most influence was hanging out with the tuttle twin's (guitar and bass), and we would hang out during lunch hour in high school and listen to the new megadeth or entombed or carcass. I also used to tape and watch headbangers ball for about 4 years in a row. If that's what you wanted to know.....there you go

WHAT'S YOUR DEFINITION OF MUSIC?

.....music, without sounding cheezy, is something that comes from within you. An expression in regard to how you feel. Some people might grasp what you are trying to do, and others might interpret it different, but that's ok, not every one thinks the same way. one mans treasure is another man's trash or something like that.



WHAT CAN YOU TELL ME ABOUT YOUR LOCAL SCENE?

..... I guess our local scene is just like everyone else's. I do most of the punk/hardcore/emo shows in the area, and some shows are good, and some aren't so good. It's also become real cliquish and people will only come see certain bands cause it's the "cool band" to see. But whatever.... I have been to shows where there were like 10 kids, and they become pretty well known bands today. But people wouldn't know because they won't get off their important asses and go to the shows.

ANY FUCKED UP RUMORS ABOUT THE BAND?

.....hmm, not really. When we were negotiating with Earache records, we finally didn't go with them, and there were those people who didn't believe us and called us liars, and what not, and we were like, whatever, I don't care what you think. And there were also the people that did know we were signing and thought we were "sellouts" and once again, I was like I don't care what you think.

WHAT WOULD YOU BE DOING IF YOU WEREN'T IN THIS BAND?

.....I would probably still run a club for kids to go to shows, or finish up college, maybe move out of the house, get a real job, but right now I'm taking time off to hopefully tour full time.

IF YOU COULD GET ONE MESSAGE ACROSS TO YOUR FANS, WHAT WOULD IT BE?

.....go to shows. Get involved. Start a band, book shows, write a zine, start a protest. Do something, don't be some stupid mindless MTV minion, doing whatever the cool thing is, or wearing whatever puff daddy or the backstreet boys are wearing. And don't believe everything you hear or see on the Internet. Not everything you see or hear is true. Unless you know first hand, don't try to get involved in spreading really stupid rumors.

WHAT IS THE HARDEST THING YOU EVER ACCOMPLISHED IN YOUR LIFE?

.....not losing my head and going insane. At one time, I was in two bands, CODESEVEN and SWANK on ((fueled by ramen records (note the cheesy plug))), I was in College full time, I had a part time job, and I do all the bookings at my club 533 UPRISINGS, in beautiful downtown WINSTON-SALEM, NC (yet another cheesy plug). And I also have to do all the bookings for CODESEVEN on top of all that, so when I started booking our summer and winter tours, I thought I was going to have a brain tumor or something. But I eventually came to my senses and pulled through.

WHAT WOULD BE YOUR DESCRIPTION OF A PERFECT WORLD?

.....one big happy planet without cavities or plaque buildup. I don't know, the normal I guess, world peace, no killing, blah blah blah

IF YOU COULD CHANGE ONE THING IN THE WORLD TODAY, WHAT WOULD IT BE?

.....I wish everyone would just get along. Have fun and loosen up. I'm a pretty average guy, so you are getting pretty average answers.

WHAT/WHO IS THE MOST PERSONAL/SPECIAL THING OR PERSON TO YOU?

.....most DEFINITELY my mom and dad. They mean everything to me. They let me be what I want to be and support everything I do 100%. My mom is a typical mom who shows off my CDs everywhere she goes. I think that she should be our sales lady, cause I think that she has sold more to her friends than we have as a band. She also lets bands stay at our house and cooks for them (not ALL the time, but on certain occasions). They are just damn cool parents.

ANY ISSUES YOU WOULD LIKE TO BRING UP BEFORE ENDING THIS INTERVIEW?

.....yo quiero taco bell...

WHAT IS THE WORST WAY TO SAY GOOD-BYE?

..... I guess if you were to punch someone in the face while saying good-bye, that would certainly NOT be the best way to say good-bye. I guess that not saying good-bye at all is the worst way. You never know if you are going to get to see that person again, so make the best of your life at the point in time.

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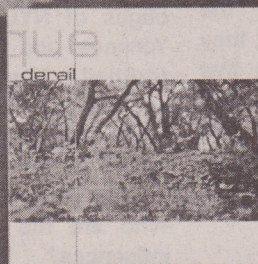
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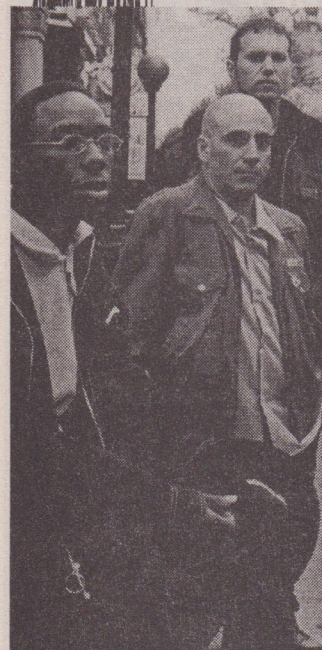
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Pilfers PILFERS PILFERS



Pilfers Interview

By DUI McAdams

So you say you need a new band in your life. Your long time old favorites just aren't packing that same thrilling punch. Well, do I have a band for you; The newest member to the Mojo Records family they are the Pilfers. This five piece band is blending the best of reggae-dub, hardcore, and ska to create music that is truly their own.

Pilfers are: Coolie (vocals), Vinny (trombone/vocals), Nick (guitar), Anna (bass), James (drums).

I recently had a chance to ask Vinny a few questions regarding the band and their new release.

How long have the

Pilfers been together?

Vinny: We've been together for 2 1/2 years.

Where do you guys come from and what can you tell me about your local scene?

Vinny: We are from the boroughs of NYC, home of the Yankees and the New York football Giants. The local scene seems to be more suburban kids, it's real expensive to live in NY.

Who are the band's musical influences?

Vinny: It's more the genre of musical styles (ska, dancehall, rock, reggae); everyone has their own favorite artists.

How would you describe your sound?

Vinny: Kinda like a rose bush, and we smell good too.

The new CD is done and ready to come out. Why don't you tell me about it?

Vinny: The day after

Thanksgiving; we descended two flights into a dingy basement in Manhattan. Here we rehearsed with our producer John Avila. We basically ripped apart every song for six hours a day and put them back together one piece at a time. That took about two weeks. We recorded the bass, drums at Electric Lady Studios, and the guitars were done at Baby Monster. The vocals, trombone, and extras were done in John's studio at his home. The best part was John's dog Brando, He's a good boy.

How did you guys get hooked up with mojo?

Vinny: We toured with Real Big Fish and they told the

label about us. Next thing we know.....

What is next for the Pilfers?

Vinny: Well, basically we're gonna keep touring and grow as a band. We're still kind of young (as Pilfers) and I don't think we've come close to where we can take this music.

What would a person seeing you for the first time get out of a show?

Vinny: ENERGY!! Did I mention we smell good too?

How is it having a girl in the band? Are you guys protective over her/ or is she just one of the guys?

Vinny: Anna can hold her own, but we always have her back.

Who have been you favorite bands to play with?

Vinny: So many but here we go.....Bad Brains, Madness, Fishbone, Pietasters, Spring Heeled Jack USA, KottonMouth Kings, Orange9MM, RBF, Edna'sGoldfish, Goldfinger, Skatalites.....

What would be your all time dream gig?

Vinny: Some place where we could snowboard all day and play all night.

Any good tour stories?

Vinny: We saw a bicycle go by without a rider on it in Switzerland, it was really strange. We got kicked out of a hotel room at three in the morning. We had lunch at Bob's Big Boy today.

What has been the worst thing to happen to the band?

Vinny: We broke down in Texarkana, and had to drive around in a U-haul truck for a few days. That sucked !!!!

What has been the best thing to happen to the band?

Vinny: The kindness and support we have gotten from all our friends.

Do the Pilfers have a message to give to the kids of America?

Vinny: It's up to you to save the human race, it's up to all of us.

What are your biggest gripes about promoters/clubs and touring?

Vinny: Everything has been pretty smooth, but there are always a few bumps in the road. A few roadies would be nice.

What does the Pilfers do when they aren't playing music?

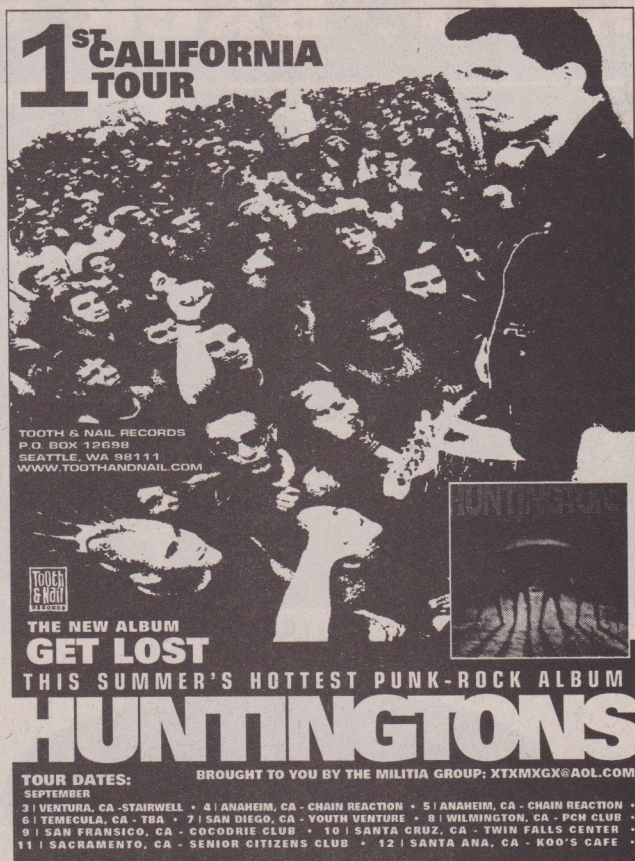
Vinny: Visit friends and family. Some of us have side projects.

Last but not least when does the album come out?

Vinny: September 21, 1999 in a store near you.

Remember kids, Pilfers new album, "Chawalaleng", will be out Sep. 21st, 1999. I truly recommend picking it up !!!!

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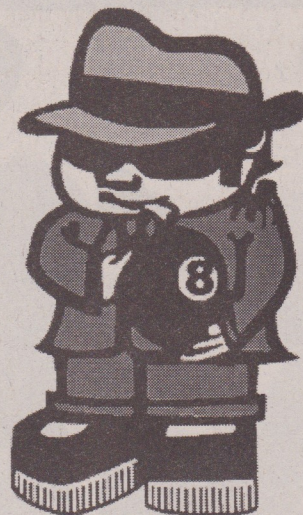
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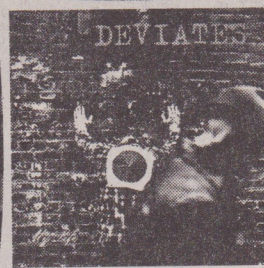
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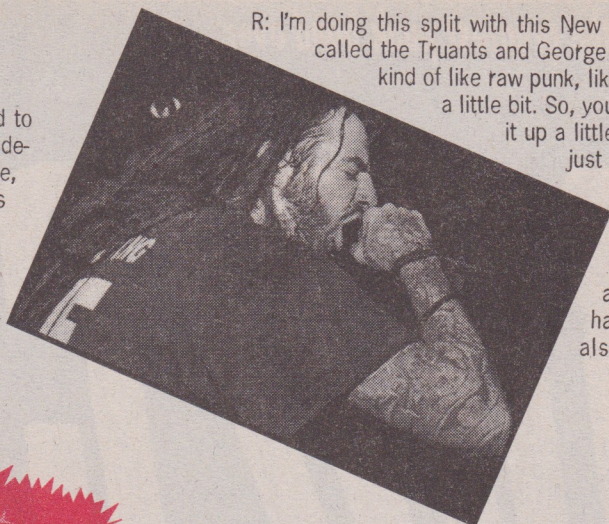
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25 Ta Life

By Larry Lunchbox Hernandez esq.

They are insane, brutal, New York Hardcore. 25 Ta Life has managed to remain on the top of the heap and yet stay true to the spirit of the independent scene. Front Man, Rick Ta Life, is the James Brown of Hardcore, The Hardest Working Man in the Hardcore Scene. Playing in two bands (25 Ta Life and Comin' Correct), running a zine and a label (Back Ta Basics), as well as helping out

R: I'm doing this split with this New York punk band called the Truants and George is Dead, they're kind of like raw punk, like the Casualties a little bit. So, you see, I'm mixing it up a little bit, there's not just one thing I do but I do like a lot of hardcore, straight edge hardcore, and New York hardcore. But I also like bands



as many bands as he can handle. Hot on the heels of 25 Ta Life's latest CD, "Friendship, Loyalty, Commitment" (on New York's Triple Crown Records), I was able to catch up with Rick and shoot the bull on what's happening with 25 Ta Life.

L: What's the 25 Ta Life philosophy?

R: Just do your own thing, be your own person and play some good music. That's it!

L: For all the kids on the West Coast, who is 25 Ta Life?

R: Rick on vocals, Fred on Guitar, Dave on bass and we got Rob on the drums.

L: You have your own killer label, "Back ta Basics", what's the mission of your label?

R: It's a small DIY label that I started in '95 and it's about putting out some small bands. My label is kind of like a stepping stone or whatever you wanna call it. I make like a 1000 records. We've had 50 releases in the last four years. I've put out a lot of 7 inchers. We did a lot of touring throughout Europe and Japan, Puerto Rico, and the West Coast. I did a 7-inch for the band the Hoods. I just did a 7-inch for the band Sworn Vengeance from California, a straight edge band. So I just try to help out the smaller bands, give them a little exposure. And the money I make off touring, I just keep trying to put it back in the label, to help out the bands, y'know. To let the people know whom is currently active and involved in the hardcore scene.

L: Do you go beyond the hardcore scene?

from Europe and Japan. All kinds of stuff.

L: Your first album, was it on your label?

R: I put out the Comin' Correct stuff first. I sing for another band too. 25 Ta Life is more like metallic hardcore and Comin' Correct is more like mixing 7 Seconds and Government Issue.

L: The more punk end of things.

R: That was my first record on my label. The first 25 Ta Life, which came out in '94 was on SST Records. Then we did our second CD "Keeping it Real", it was on We Bite Records, that was '95. In '97 we did "Strength Thru Unity" on Triple Crown. Now, finally after 7 years, we have the first full length on Triple Crown called "Friendship, Loyalty, Commitment".

L: Why Triple Crown for this release?

R: We had talked to a lot of labels, and a lot of these labels wanted to sign 25 Ta Life for 3 to 5 records, they wanted merchandise, etc. We wanted to be on a label that was going to continue to put out hardcore and the profit that was made was going to go back into the scene somehow. That was what was really important to us. We had offers from a lot of the bigger labels, we wanted to do it on our own terms. We didn't need a label to



make our band. We had toured all throughout Europe, Japan, the West Coast/East Coast. We just wanted somebody who wanted to put out our record. Just a one off record. And if we wanted to put out another one, then we would do it, y'know. It just worked out the best. The guy is really into it. He does tons of advertisement promotion and we still have the freedom to do 7 inches, compilations, and that's really important to us. We can still do whatever we want. He's totally a cool guy. When we did the California tour, he fronted us some CDs to help us out. In 25 Ta Life, we pretty much put all our money into it. When we're touring, we'll have help in Europe and stuff like that, but in the US, we do everything ourselves. I think hardcore is on a smaller level here unless you're a big band.

L: It seems every band has their own definition of what they think hardcore is. What is 25 Ta Life's?

R: To me hardcore is just a way of making myself happy. I get to travel around and I get to look the way I want. I'm covered in tattoos from head to toe. I have dreadlocks and a lot of piercings, y'know, I get to look the way I want to when I want and have a good time. We get to play with some great bands and to me its, well, school wasn't my thing. I was just into my own thing. Going to college and buying that dream home just doesn't matter to me. What matters to me is just having a good time, playing music, and just being able to do my own thing. Not living my life by the dollar. Y'know, experiencing life as I'm living it and having fun. That's really important to me and the rest of the guys. Just having a good time. And that's what we're doing. We're not making a lot of money but we're not having to deal with some dick head for a boss or doing some job we're miserable at. We get to travel and have a good time. Some of the guys are straight, some of the guys drink, we all do our own thing. We have a great time.



L: What about major influences on the band? You have mentioned Agnostic Front in several interviews.

R: We're influenced by anywhere from Agnostic Front to the Cromags, their early stuff to Sheer Terror to Killing Time. But also bands like 7 Seconds, Government Issue, Minor Threat, SSD, DYS, stuff like that. We all grew up on stuff like Circle Jerks, Descendents to like Slayer, Venom and stuff like that. We are all pretty much open-minded.

L: A full spectrum of stuff and everything in between.

R: When I was younger I got into the stuff in 85 when everything was crossing over, bands like DRI, COC, Leeway, Agnostic Front, and the Crumbsuckers when everything was crossing over. For me it doesn't matter if you like punk, metal or hardcore. The difference to me is within the punk and hardcore scene, the message is reality based. The metal message is just sort of fantasy. Hardcore helped get me in the right direction, helped me become the person I am today. It gave me my own voice. It gave me strength to help make my own path in life. It helped encourage me in a way.

L: Should we be expecting anything new on this release that might be different or more progressed from your past releases?

R: I'm 29 years old now and I started when I was 22. Our last record was called "Strength thru Unity" and it was about sticking together and supporting each other whether you are a punk, skin, emo, or whatever label, as long as you're a cool person we want to bring people together. I know not everybody is the same and not every body is going to get along, but you can respect that the people involved in the hardcore punk scene that are active today are together for a reason, that's our whole thing. The new record is called "Friendship, Loyalty, Commitment" and it's all about staying true. The whole thing to us is about staying true to the hardcore scene. Our friends have always supported us and we've always stayed true to ourselves. A lot of things on the record deal with stuff like that. Staying posi-

tive, just keeping your head on straight, and just trying to do your best, as long as you're happy. Our early message was a little bit tougher but now I think we have really grown up a lot.

L: I noticed you have plenty of Hardcore heavy hitters on the new disk. Who ya got?

R: We got this one song called "Hardcore Rules" with Jimmy Gestapo from Murphy's Law and Vinnie Stigma from Agnostic Front singing on it. It's just a fun song. We're definitely into this for the fun, to hang out with our friends. The song just basically says to live your life and have a good time, start a band, travel around, y'know, just tour and see what life is about.

L: How did you land these guys to contribute?

R: We play shows with all those guys. I've been going to shows since '85 and it was to see those guys. We also got Paul Bearer from Sheer Terror and Roger Merit from Agnostic Front along for the ride too. We actually even got Chris from Powerhouse from California singing on the record. It's just another way to unite the scene. We also got our friend Monty from Schizmo, they're from Poland. We met him when we played in Poland and when he came out here for vacation, we got him to sing on it. Oh yeah, we also got Jaime Hatebreed. Just a bunch of our friends from bands we are into. Just one more way to bring more people together.

L: Tell us about your side project, Comin' Correct.

R: 25 Ta Life leans more to the metallic side of hardcore like the Cromags, and Comin'Correct is like my other band. It is a little more influenced by bands like Negative Approach or Descendents, stuff like that. So some of it's a little more mel-low but definitely hardcore. When I'm not doing 25 Ta Life, I'm doing this. We just got back from Europe, we've done Japan last year. Now we're getting ready to come to California. It's a little mini tour with a band I just put out, Sworn Vengeance and All Bets Off from San Francisco.

L: The next few questions are complete the statement type things. The biggest problem with the scene today is:

R: That too many people are not respecting other people. They're putting others down. If you don't agree with it, that's cool. But just respect other people for what they are trying to do. We're only hurting each other by fighting each other.

L: The greatest accomplishment produced by the scene is:

R: That we're bringing people together. It helps people find themselves and try to do something with their lives. A lot of people are really creative and it's hard today to be able to get out there and make it work for yourself. Nothing good comes easy. Everyday is a struggle. So you just got to fight it. Hopefully it will work out. If it doesn't, what are ya gonna do? At least you tried. That's what I think hardcore is all about. Fighting, trying to do your own thing.

L: If you could walk a mile in my shoes, you would understand that:

R: It isn't as good as it seems. But it's worth it. You gotta take it for what it is.

L: Any last things you think are worthy of being mentioned as we close here?

R: Just that we want to thank all the fanzine, radio show people, and all the kids doing their own DIY shows. All the behind the scenes people who normally don't get any credit. They're all doing it from the heart. We totally appreciate it. Not just for our band, but for the scene. Anyone who is doing something positive, we totally appreciate and respect those guys.

Rick and 25 Ta Life can be reached at:
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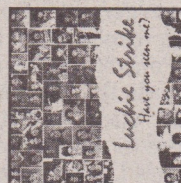
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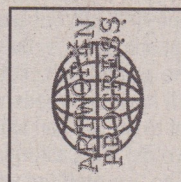
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My Superhero

Interview Interview Interview Interview

By Joe Licavoli

My Superhero is

Brian Gilmore- Guitar/Vocals

Chris Clawson- Drums

Huy Huynh- Guitar

James Salamone- Bass

Mike Beraul- Keyboards/Accordion/Vocals

Anaheim, California has many well-known things about it, the world famous Disneyland, the not so great Anaheim Angels, and the huge hockey arena that can be converted into a concert stadium, the Pond. However, underneath all of the hype that is associated with the city of Anaheim, there lies a slew of interesting and innovative bands that come out of the town. At the forefront of those bands is My Superhero, a band that has been playing shows for about five years now. My Superhero has had quite a busy year. They got signed to the Los Angeles independent record label, Risk records. They were added to this summer's Warped Tour, playing the majority of the dates across the US, thanks to Volcom clothing letting them play on their stage. And in the process, the band's released their third album, Station One. My Superhero is currently touring the US with Fenix TX (formerly Riverfenix) and Frenzal Rhomb. I have known the guys from My Superhero before their conception, so it was a bit strange to be interviewing a band that contains members that I have known for about seven years. My Superhero has had their share of ups and downs, with three albums, countless tours and the addition of a new bassist, James. I caught up with two of the guys, Mike and Brian, when they played the Glasshouse in Pomona, and here's what the little band (that's not so little anymore) from Anaheim had to say.

Skratch: So how has life been going since your new album, Station One, came out?

Brian: This is like the only guy who can like do an interview all by himself without us. He can say like, "Brian says, blah, blah, blah, blah, blah and people would believe him."

Mike: Life's been great Joe, since the album came out. (monotone voice)

Joe: Okay, be normal, act like it was just anyone interviewing you.

Mike: Okay, seriously since the album came out, we've been totally busy. I don't even need to tell you dude. We're like never home and just really busy.

Skratch: On the new record did you actually have the time and money to make it sound how you wanted it to sound?

Brian: Yeah, I think we did.

Mike: Yeah, we recorded in downtown Burbank and we thought nothing was there. And then like on the second day we walked down the street and realized that they had a Gordon Biersch and a mall and all this stuff. So we would do like two songs and then roll down there have

lunch have a couple beers and then cruise back, do a couple more songs, hang out....so it was cool, it was a lot of fun.

Brian: Play Sony Play Station a lot.

Mike: Yeah that's one thing we did. As soon as we finished a part we could go up and play Sony Play Station for like twenty minutes, that was our deal with our producer, Tom.

Skratch: What changes were made on the new album, compared to the previous? (Solid State 14, SKAteboard Music)

Mike: There were not that many changes actually made on this new album, from the last one, aside from how long we had to record and the equipment we were able to use. And that this new album sounds a lot better.

Skratch: Did Risk records influence the way the new album turned out at all?

Mike: No, they did not really have anything to do with it. When we were done, we just said we're done and that was that.

Skratch: What are your feelings about Risk?

Mike: Risk is a good label. When we got signed to the label, there were only us and a few other bands, and now the label has a few more bands and it has a lot of musical variety.

Skratch: How did you guys get added on to the Warped tour this year?

Mike: Well, Volcom had a stage for the Warped Tour. And we were just supposed to play the two LA dates, but we asked Volcom if we could play on their stage and they were cool with it, so we went along. But we did not get to play every date because we were only playing each

date tentatively, although we played most of the dates.

Skratch: How did that go?

Mike: It went really well. I was really cool that Volcom gave us the chance to play on their stage.

Brian: We kind of ended up saving the tour because a few of their friends, bands came along and they made fake tour passes, and they got caught. So Kevin Lyman was gonna set the whole stage down and make Volcom go home. And because of people we knew in the Warped tour, they let the stage stay. Also, in a few shows it was just us two (My Superhero and The Line). And after that, we had a close bond with The Line, and they let us hang out in their RV everyday.

Mike: You have to print this, The Line, represent, represent!!

Skratch: Anyway, how was it strange to play with well known acts like Ice-T, Eminem, Blink-182, and Pennywise?

Mike: Being the guy in the band who went backstage the most, I can tell you Ice-T is the nicest man I have ever met in my life.

Brian: He's really mellow.

Skratch: What did you guys think about the line-up this year?

Brian: That's really not a good question to ask, because...

Skratch: How did it go over in other states?

Mike: The line up changed. After we got more towards the Midwest, it progressively got more hard core, and as we were going more to the East Coast, H2O, Seven Seconds, Ignite, a lot of those bands were added. And, nothing against those bands, in the East Coast that is the market. In the East Coast they are down with hard core, and that's just it. We played a show in Jacksonville, Florida, and we were sandwiched between H2O and Seven Seconds, it wasn't Warped Tour, it was like some inde-



pendent show, but they happened to be there too, and it wasn't good, it wasn't good at all.

Skratch: Were they into you guys?

Brian: No way, they were like they're playing upbeat ska music, see ya and they walked away.

Mike: Yeah, they just saw the keyboards and they left.

Skratch: Well, at least they didn't throw stuff at you.

Mike: They did. We threw out a CD of this band that we had met on tour, and they threw it back. (Laughing)

Skratch: So, you guys are on tour now with Fenix TX and Frenzal Rhomb, how's that going?

Mike: It's awesome. Well, a lot of the venues have been mixed, either hit or miss. But as far as the bands, I'm making friends with the bands.

Brian: Frenzal Rhomb (or "Friends of Ram" as Huy, the guitarist would say) they like to drink, and Mike likes them because they like to drink. Mike: No, they're really nice guys. That's not why, I like them, they're cool.

Brian: You always make friends with bands that you go on tour with. At first, you know, you're not really sure because no one knows each other. But once you like watch each other's set, you kind of just get a respect for them. And Frenzal Rhomb are like the coolest guys you could ever open up for.

Brian: Fenix is all right too, they're really cool guys.

Skratch: Did you guys ever think your CD release would be that big (the show was at the Glasshouse in Pomona, California and almost sold out the approximately 800 capacity venue)?

Brian: We never headlined a venue that size so we were pretty freaked out about it.

Mike: We have always been a band that was like if any one wanted them to open a show for them, we would do it, we'll play whenever, were just a band, so it was really cool to headline. It was also a really good show. It was a big package show with Longfellow, the Ataris and the Mad Caddies, and we have played with those bands all separately but it was cool to play with all of them at once.

Skratch: Do you think being on an independent label has given you power to get hooked up with a good tour, as opposed to if you guys were still on your own?

Mike: Somewhat, but I want to say no.

Brian: It's up to your booking agent what tours you go on.

Mike: No offense, but our label is the only independent label that treats you like a major. And expects you to work harder, so I say no at all. And honestly, I guess they had connections getting us on the Warped, but landing the entire Warped tour we did on our own, and there was no aid involved. And the thing that they helped us out most with was getting our booking agent, who got us this tour. Honestly, I give credit where credit's due, they give us support and they fix the band if it breaks down, so they help us out.

Skratch: Are you guys going for more political viewed songs, like Stupid People, that's off the new album?

Mike: As long as they keep doing stupid shit.


Brian: Yeah, I think the next album will have more songs like that.

Skratch: What is the next move for My Superhero?

Mike: Just more touring and writing new music.

Be sure to pick up a copy of My Superhero's new album, Station One, in a record shop near you, and look for them when they play in your town. Here's some ways to get information on My Superhero

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No Knife

Interview
By David Turbow

On Wed. Aug. 4th, 1999, I caught up with Mitch Wilson of No Knife. Mitch was calling in from a static-filled line in Austin, Texas on the second day of their U.S. tour. The tour is in support of their new album, "Fire In The City of Automotons", which was released on Time Bomb Recordings. I apologize for any errors in the transcription of this interview, as the telephone transmission sounded at times like kitchen utensils thrown into a blender.

DT: So, you were playing in Austin last night...

MW: Yeah, at Emo's.

DT: Who did you play with?

MW: We played with Riot Coalition and this band called Balex that I guess is on their label. They're a hip-hop tight band.

DT: How did it go?

MW: Cool. It was fun.

DT: Was it a packed show?

MW: Ummm, yeah. People stayed pretty late too. We didn't get done until 10 minutes to two, so...

DT: Where are you headed next?

MW: We play tomorrow in Jacksonville, Florida.

DT: So, let's see...how long has your new album been out?

MW: Ummm, came out on May 18th.

DT: How's it been doing?

MW: Good! Really good so far. The day that it came out was the first day of touring for us in Boulder, CO. And, except for maybe two weeks, we've been on the road since then. We toured with Jimmy Eat World and Lazy Cane and Sarge for some of it, and then we came back on the west coast with Elliot and Six Going On Seven, and now we're going East.

DT: I noticed that Greg Wales produced the new album. Your last two albums were with Mark Trombino, right?

MW: Yeah.

DT: Was it recorded at the same studio?

MW: No, we recorded it a couple of studios in LA at Grandmaster and Clear Lake, and Greg wanted us to get a different vibe...because the last two albums we did at Big Fish. And he was just like, "Let's get a different energy happening here", so that we don't go to the same place.

DT: So, you'd worked with him before then?

MW: No. When we were doing "Hit Man Dreams", A-miniature was in Minneapolis recording with this Australian guy they'd met, named Greg Wales. I heard their tapes from before, like their demos and stuff and then I was just talking to John and he was just, "That's the best recording experience that I've EVER had, it was with this guy". He's really creative, he encourages experimentation, you know that "happy accident" style of recording. You know, "What the Hell was that? I'm sure glad I got THAT on tape!" Stuff like that. So, we were talking about it back then. And Greg moved out to be with his fiancée, and he was going to be out here in San Diego for a little while, and then he was going to move back to Australia. So, we approached him about it. And he said, "Yeah, I really want to do an album with you guys, but I have to be back in Australia on THIS date. We got back from touring in October, or something like that, and we pretty much wrote the entire album just at Time Bomb studios and we'd just sleep in the studio for a couple of days, like all of us, and then Greg. Just drink a bunch of beer and then hash out these songs. I don't know...the whole experience was one of the most excruciating, but of the (INDECIPHERABLE STATIC) time frame, it was really a blast. So, that was the most fun I've ever had recording.

DT: So, I hear that the new album was written more as a collaborative effort than previous No Knife releases?

MW: Yeah, definitely. We'd sleep in the same room. Just working things out. We'd start tracking at like 4 in the morning, and we were like, "oh, oh, oh...we've got to do this!" It was really fun in a crazy sort of way.

DT: The new songs seem more personal in a way.

MW: Well...yeah. To some extent, yeah. But to some extent, I was just trying not to be so vague. But, I guess it didn't work out, because I've read a couple of reviews where they were like, "the lyrics are awfully elliptical." But, they make perfect sense to me. I guess they're just all in code, so I understand them, and the people that I'm talking about understand them (Laughs).

DT: The new song, "Mission Control", seems to have sort of a David Bowie, "Space Oddity", vibe...

MW: Somebody else was telling me that too! That's the first time that I've even thought of the whole parallel, but I guess you could draw that. But, that song's really a trip because we had the music for it and we laid it all down, but we had no lyrics for it until an hour before they were sung. And I had been trying to come up with stuff, and it just wasn't...you know how it is, when it's just not working? You couldn't put it down there. It's just like, "oh, that was SO stupid". So, I ended up throwing out a whole bunch of stuff, and then, the last day of recording I sat down and it just came out. It took like 10 minutes. It went down nicely. It was a nice surprise.

ended up throwing out a whole bunch of stuff, and then, the last day of recording I sat down and it just came out. It took like 10 minutes. It went down nicely. It was a nice surprise.

DT: Do you think a lot of bands from San Diego are still out there getting the recognition that they deserve? It seems that for a while, in the mid '90s, San Diego was being pegged as the "Next Seattle". A lot of bands seemed to have been signed, and then dumped soon after.

MW: Yeah, we kind of caught the tail end of that, actually. A lot of the bands

either broke up, or just kind of started doing other stuff. Most of the bands that were given a lot of attention back then, like Drive Like Jehu, A-Miniature, Uncle Joes Big Ol' Driver, stuff like that just kind of disbanded.

DT: Have you heard new bands come out that imitate or copy the sound that you've forged?

MW: Umm, I haven't noticed any of that. Especially in San Diego, the whole underground thing, there's a lot of bands that are really really good...like Tristessa, they're all instrumental. That's my favorite band right now. They just put out an album and it's just fucking awesome. Then you know, you have bands like Short Wave Channel and Skydiver. There's a million more that I can't think of! But, yeah, it seems like San Diego is going through a transitional period.

DT: How So?

MW: All of those older bands broke up. And then there are some new bands starting to pop up out of that. But, a lot of the younger bands are taking care of business. Some of the bands have been around for a really long time, like Three Mile Pilot, they're still going. But, then they're bringing in the Black Heart Procession, which is sort of an offshoot of that. They're doing amazing. They've already got two records out. They're fucking fantastic. They just got signed to Touch N' Go. They've been touring with Tuna 44.

DT: Well, thanks a lot for your time.

MW: Yeah. Thank you.

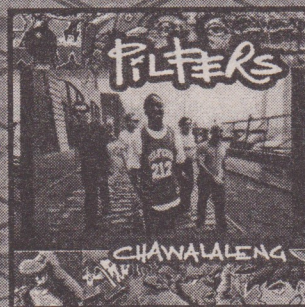


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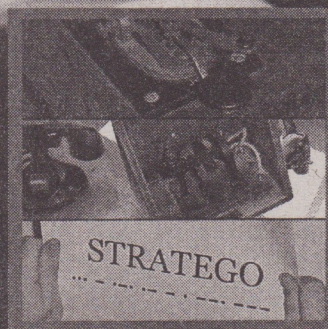
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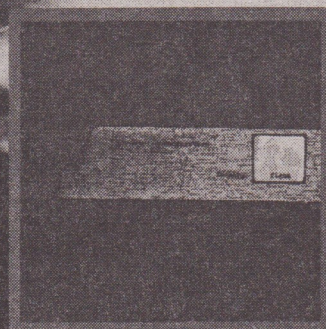
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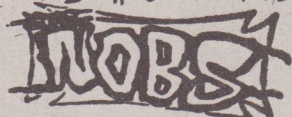
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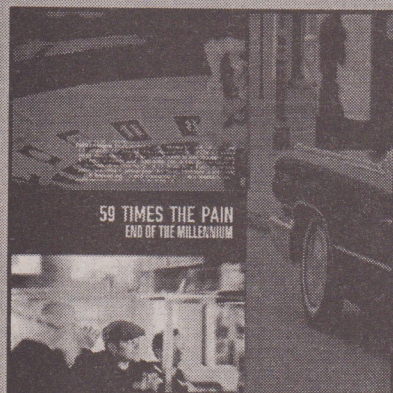
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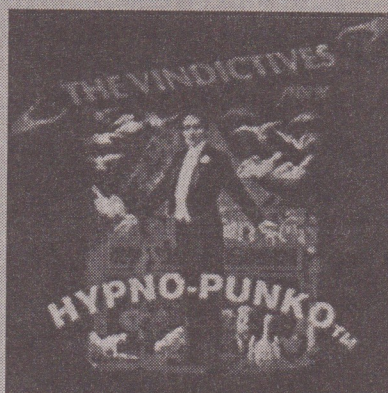
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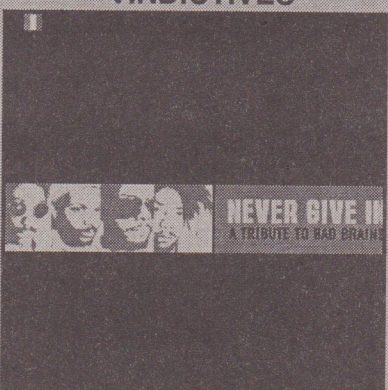
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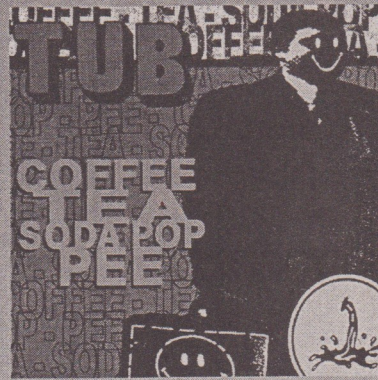
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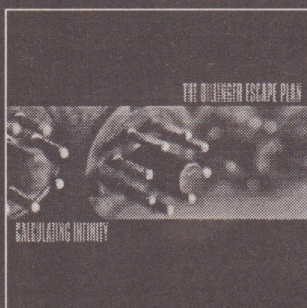
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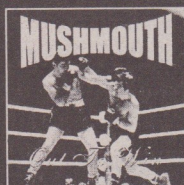
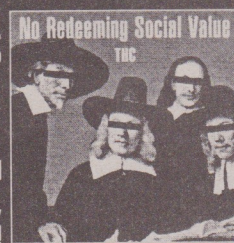
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All the Madmen Joyride

8/14/99 @ LINDA'S DOLL HUT
BY MARCIA TAYLOR

I was delighted that Joyride was reuniting to play a show at the Doll Hut. I have both of the band's CDs, but only discovered them after they'd broken up. And, while the band has played several reunion shows over the years, it had been at least two years since I'd had the opportunity to see them perform. The club was packed with people who were as enthusiastic as I was about seeing Joyride. In fact, there were a ton of people from other local bands, which shows the kind of standing the band and its members have in the music community. All the Madmen were up first, and I was really happy with the set. The guys performed a lot of their older material, rather than focusing on the songs from the new CD. This isn't to say that those new songs aren't great, because they are absolutely terrific. But I really enjoyed hearing "Greased Pig" and "Bobby Glover" again. Of the new material, I still like "California" and "Twinstar Radio" best. As always, the band's performance was tight and energetic. If you've never seen them play, you really need to make it to one of All the Madmen's shows.

Joyride's twelve-song set was truly awesome. The guys played six songs from "Another Month of Mondays", four songs from "Johnny Bravo" and two cover songs. They began the set with "As I Fall", which contains all the trademarks of Joyride's sound - great hooks, intelligent lyrics, catchy melodies, and outstanding musicianship. Steve Soto's vocals and rhythm guitar were strong and true; Greg Antista's vocals and bass were right on; Mike McKnight's guitar leads were tight and soaring; and Sandy Hansen's drumming was precise and crisp. "Be Alright" and "What Happened" featured outstanding guitar solos by McKnight. "Heaven Sighed", which is one of the most beautiful pop songs I know, both lyrically and musically, really showcased Hansen's drumming. In between songs, Antista and Soto exchanged good-humored taunts and reminiscences, which had the audience laughing really hard. Many of the people who showed up remembered the things they were joking about -- like the time Weezer locked Antista out of the dressing room because he stole the band's hacky sack. The band closed with two covers, first a fierce, punk rock version of "Don't You Want Me Baby", with Antista and Soto exchanging lines. They closed with "Purple Rain", with Soto on lead vocals, transforming it from a pop ballad into a roots ballad. It was beautiful - another show I left thinking how lucky I was to have been there.

Face to Face Jimmy Eat World No Motiv

8/14/99 @ THE PALACE
BY LIZ ORTEGA

"Seven dollars! Are you on crack?" Oh, yeah! We're in Holly-fuckin'-wood,

where everything is overpriced and the parking sucks a fat one! But hey, it's Face to Face, I'd sell ass to see them! So I arrive, find a seat, and park it. I'm in the balcony ready to be entertained. No Motiv opened up the show with a high degree of energy. They started off with a catchy tune that appealed to the crowd. There seemed to be a strong No Motiv crowd, so I guess they are well liked. They played hard and it looked like they were having a blast on stage. However, their whiny, out of tune vocals, and their aggressive behavior on stage was not impressive. Their performance was mediocre and typical of a generic band. It is even hard for me to categorize them. I could not differentiate their style from one genre to the next. Nonetheless, I think these guys did their job and they worked the crowd. Perhaps with time, I'll change my opinion.

Jimmy Eat World, now, these fellas ROCKED! They were playing their hearts out and the lead singer has an awesome voice. His mighty tone echoed throughout the Palace. I really liked the way they got the crowd going. There was a sea of bobbing heads and flying fists. Right on! They played a tight set and they were in synch. They had great energy, great vocals, a strong stage presence, and catchy tunes. Overall, I think these guys were worthy of sharing the bill with Face to Face.

My much-needed dose of Face to Face had finally come to fruition. The last time I saw these guys was in San Diego for New Year's Eve 1998. I was elated to see them again. As always, Face to Face put on a KICK ASS show. I was curious to see how the audience would react to them since their current release, Ignorance Is Bliss, has somewhat of a different direction. The album sounds great and they still display that raw in-your-face style. They truly demonstrate their musicianship and Trevor Keith's vocals sound extraordinary on this album. I must admit, it took about two, three, OK, four spins before it grew on me. Now, I can't stop listening to it. Back to the show...they came on looking fabulous! They began with a tune off their new album called "Overcome." They also played some old favorites like "It's Not Over," "A.O.K.," and everyone's favorite "Disconnected." Trevor Keith's voice is so strong you can just feel it at your core! His voice is penetrating and incredibly invigorating. Chad Yaro was awesome the way he strummed that guitar. It sounded powerful and gritty. He plowed through every song like a farmer in Bakersfield. Scott Shifflett played his bass with immense energy and blew me away with his melodic riffs. Newcomer, Pete Parada, rocked the Casbah with his hard ass drumming. That guy can DRUM! He was just drumming like there was no tomorrow. He can bang on my drums anytime! They were excellent and they rocked harder than ever! From the balcony, where I was safely ensconced, I could see the enormous crowd begin to cluster together like flies on shit! They were like maggots writhing and flailing in tune to the music. At that moment I realized, I was sure glad to be up in that balcony! Yeah, I'm a wuss, so what the fuck? They played their new songs with aplomb and the same Face to Face

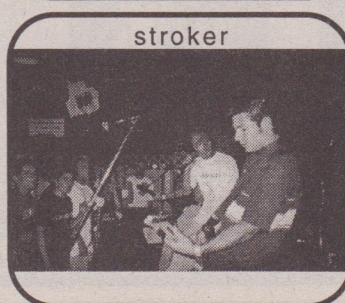
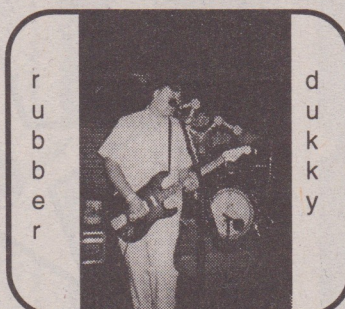
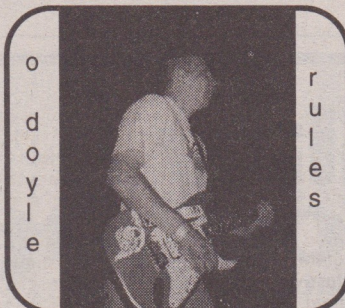
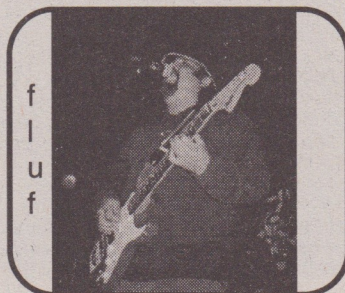
vigor and potency. There was an awesome resonance in the Palace. Face to Face was IN THE HOUSE! They played damn well and their sound was enthralling. They had the crowd mesmerized.

Face to Face finished off their set just in time for the hot dance club that was to take place immediately after. That explains why everyone was rushed out of the fucking parking lots! Goes to show what seven bucks can get ya!

FLUF HEY STROKER RUBBER DUKKY O'DOYLE RULES LIVE ANIMALS

8/7/99 @ CHAIN REACTION IN ANAHEIM
BY DAVID TURBOW
PHOTOS BY DAVID TURBOW

This evening didn't really feel like an August night with its cold gray weather and all. I showed up at Chain



Reaction at 7:30 p.m. to a setting sun and a sparse crowd hanging out in the parking lot. Fluf had not arrived by show time. Local homophobic band, Lit, was playing a free show at Club 369 under the pseudonym, Rich Kane and His Pole SSSmokers. Apparently, OC Weekly's Kane had written a terrible review of their performance at SXSW and...well, I guess that's an entirely different story. Perhaps that show might interfere with the attendance at Chain Reaction on this night? Nah.

After a brief soundcheck, a very young band called O'Doyle Rules took the stage. Based out of Houston, Texas, this three-piece contained all of the positive elements of an unsigned, roadworthy band. They were selling their own CD's, they had a cheerful attitude, and they seem undisturbed by the fact that the club was rather empty. Led by jovial camera-shy singer/guitarist Scott Doyle, the band opened up with "Take Me Away", and then moved straight into "Anti Rock Star/Rock Star", which I think was about the pretension and hypocrisy found in many musicians. Doyle has a smooth voice, which reminded me a bit of Home Grown's, Johnny Trash. The tunes had plenty of ska upstrumming, and their style didn't really turn "punk" until the last song. If you'll notice, I put "punk" in quotation marks, because the true meaning of punk has always been more about attitude than tempo to me. "Hey" and "You Suck" were good tunes, which were similar in tone to the tunes of a pre-"hardcore" MxPx. If you'll notice, I put "hardcore" in quotations because...well, I'll just shut up already about that. Anyhow, Bassist and backing vocalist Matt Hone harmonized quite well with Doyle. Meanwhile, drummer Denny Rasberry (formerly of the Ritalin Kids and the Gops) pounded away on the skins. Their set was cut rather short by time limitations, but the kids that showed up by the end of their set were pleased with the energy and talent. I feel that this band has considerable potential. They'll probably need to broaden their stylistic horizons or write a novelty song if they seek bigger audiences.

Up next was Rubber Ducky. Mixing diverse influences of Rock n' Roll and Punk, singer/guitarist Johnny threw in some heavy guitar licks. Johnny's fiancé, Jenny, pounded away on the drums, and showed off the blood blisters on her hand to a small crowd after their set. My impression of Rubber Ducky is that they are unquestionably American. Johnny's flat picking on guitar and songwriting style brought to mind everything from Neil Diamond, to the Long Riders, to Gun Club, to Buffalo Tom. The Bassist for Rubber Ducky had talent, but he could have shown a touch more energy. The Calypso breaks were a nice change of pace. "Transvestite" was a hilarious song, which featured the lyrics, "Man, You've Got Balls!" From what I understand, their website has some wacky stuff on it too.

Misson Viejo's Hey Stroker played third. By far the biggest draw at Chain Reaction, the club began to fill up with cute little surfer kids with bleached spiked hair when Hey Stroker took the stage. Of course, the band had heaps of cute little surfer groupies following them too. Opening up with "One Too

Many" and "Backstabbed" the band kicked out song after song of NOFX or Blink 182 style melodic punk with songs about girl friends. The band consists of Phil Kulengosky on guitar/vocals, lead singer Jake Gilfillan, James Crowson on guitar/vocals, Mike Espino on bass guitar, and Chris Fischer on drums. By looking at them, I would guess that the median band member age is 16 in Hey Stroker. Their NOFX cover probably should not have been performed at all, as it exposed just how much Hey Stroker actually emulates those original purveyors of obnoxious snotty pop punk. Don't get me wrong, Hey Stroker possesses plenty of talent and they had the entire crowd singing along and starting a pit. It's just that they will eventually need to pool their creative talents and come up with a more original sound if they hope to stay afloat among a sea of SoCal melodic punk bands. I'm sorry if I sound harsh here, but in high school, it's much easier to get 200 of your friends out to come hear your play than it is when you grow out of your teen years. I'll probably end up eating my words here! Somebody told me that one of the band members has an uncle at Def Jam. And in this world of music, ultimately IT IS ALL ABOUT WHO YOU KNOW. I guess that I should write my review as an analysis of the performance, and not focus on predictions about where young melodic punk bands will end up in a few years.

Finally, FLUF showed up. Featuring brand new drummer, Dion, from San Diego's Creedle, FLUF blazed through a brief yet curtailed set. One kid flew all the way out from Illinois to meet the band and videotape the show! Unfortunately, as one might predict from a crowd consisting of mostly narrow minded 16 year old kids, almost everybody headed straight for the door after Hey Stroker played. When are people ever going to start getting a clue about musical roots? I don't mean to patronize Fluf's singer, O, here, but he was around both the skate and music scenes as a photographer and has been a musician since before 90% of these kids were born. For the umpteenth time, there would be no Trans World, No Warped Tour, if there weren't people like O around to keep the scene happening over the decades! It's truly unfortunate that we have entered an era where people go out to hear their friend's band, and then they leave immediately afterwards out of "loyalty". FLUF played "J'N It on the Net" and "Hang" from their "Road Rage" release on Honest Don's. Then they played "Long Beach", which rocked, followed by some of their timeless classics, like "Nirvana/Brass Ring", and "Peanut Butter". They covered the Jawbreaker tune, "Box Car", but with their OWN FLAIR, and showcased two brand new songs, "Sticky Family" and "Over It". The sound man cut them off after twenty minutes. Bummers.

The Live Animals finished off the bill. They are a three-piece band that specializes in bluesy, groove based rock songs. The singer's chesty voice brought to mind the great Lou Reed. Perhaps The Live Animals were stylistically mismatched for this bill. They obviously have plenty of talent to spare. The show ended quite early at about 11 p.m. See you next time.

CIGAR

7/27/99 @ MANHATTAN CLUB, MANHATTAN BCH. CA
BY MONTE

This gig review has been in the making for quite awhile now. The week before this show Jason (Bass player for Cigar) had me go to the Manhattan club, and when I got there, the doors were locked shut. Anyhow, Cigar convinced me to try and see them once more, so I was glad when we finally hooked up. As I pulled up, I could tell this was going to be a sweet crowd, because the line was pretty deep to get in, and the kids out front looked ready to whip a werewolf's ass. Once inside the club, it was packed to the gills with skate punks and more cute little chicks than you could shake a stick at. I waltzed in right when Cigar was setting up, so it was hard to get a read on how the people were going to react to their type of progressive pop punk. Then Big Jon hit the stage to set up his drums, and next thing you know, he started taunting the crowd with bird like calls, and party yelps, to stir up a reaction. Only mere moments passed before the whole band was up and running, then they took off at a break neck pace without looking back. It didn't take long to figure out that a lot of the kids knew their songs, 'cause all of them were right up front singing away. The second they finished the first tune, they were quick to yell out some requests for them to play. Then a massive pit broke out and the entire floor exploded in a dancing rage. Feet, shirts, and sticky coke filled the air at this fairly large club in a matter of seconds. The look on singer Rami's face was priceless, cause it was a bit surprising that so many people were having a blast instead of standing around sucking their thumbs and rolling their eyes. Cigar took their already blistering fast music to the next level from all of the energy that was flowing in that room. They were busting ass on the next few tunes before Rami busted a guitar string at the height of the show. Just when I thought that some of the heat might escape from the bands clutches, at that moment is when the guys lathered up the awaiting crowd with some brilliant showmanship. The bass player and drummer played a mean seventies porno groove. The band was back in business in no time, and jammed out "Nick of Time." Some kid snapped and got on the stage and did a duet to the bands' dismay, but it was so fresh that they kind of went along with it. That turned out to be a nice shining moment in the show, and a proud moment for an adoring fan. I also liked "Two Kevin's," for it brandishes plenty of hooks, and a nice beat to kick some shit to. Cigar showed me that they have lots of skills and enough power to light Vegas for days! If you can see this amazing outfit soon, you will not only become instant fans, but you might also phone up all your slacker friends that are in bands and tell them they had better get their ass in a space and practice.

OZZ FEST '99

7/24/99 @ BLOCKBUSTER PAVILION, GLEN HELEN, CA
BY MONTE

This was the gig to get hooked up with of a lifetime. Scott Wulfestelg (Flasher @ Skratz) called me in, set us up with the kind tixs and passes, and we were there man! We got to this massive devils playground right before the traffic became too ridiculous, only to get totally dicked around by the nice people at the will call. Lets just say that it was about 100 degrees out, no shade, water, or bathroom, and we had to wait for photo passes for almost two F-ing hours! Once we made our way in, we bolted for the back stage to Bogart some drinks, and try to interview the band Drain S.T.H. I could not find them anywhere, so I ran out to catch System Of A Down on the main stage. It was a very aggressive set with plenty of political, thought provoking rants, and a crazy assaulting rhythm section. The singer was wearing a full flannel in this god-awful heat, and bouncing about like B-Real from Cypress Hill. S.O.A.D. had a great amount of fans that were all belting out the lyrics and high fiving at the end of their show. Godsmack (From Boston) banged away at their set that was full of heavy grunge like grooves, and radio friendly choruses. The girls in the audience went ballistic when they finished off with their hit "Whatever," and they got the crowd to yell out GO AWAY in perfect time. Very impressive! After that, Scott and I went around the place to get our feel, and to down right people watch at its best. That's where I found Kara Ozzy. This is a stage where one can sing their fav metal tune while a bunch of jackasses mosh on the cement "Ouch!" Some clown was singing an old Slayer ditty, as we passed by and headed for the beer lines.

Primus was on now, and they looked like they were having way too much fun. They played a sweet combo of old and new tunes a like, and every now and then slipped in a new song that will be on their next album, due out this fall. Les Claypool was dawning army clothes, and a blue crash helmet to lighten the mood, not to mention this bass maniac was wireless. So he was free to roam about the stage and crowd as they ripped it up. The funnest part of their show was when Les was performing a ridiculous bass solo, some guy wearing a Jason mask, and a popcorn bucket on his head, was busting out on the nun chucks and poplocking to the beat! I was rolling in the aisles along with all the other metal heads.

The biggest and best attraction to hit the second stage went on shortly after Primus, so I scored a front row seat for these amazing and beautiful ladies from Stockholm, Sweden. Drain S.T.H. is the name, and rock is their game. Don't be fooled though, I want to tell you that I should have left my nice socks at my seat cause the second they started, my socks wear rocked right F-ing off! They're tuff as nails and tighter than a pair of Bee Gees slacks. I like the fact that there was a ton of prohibited crowd surfing going on, and a flurry of devil signs high in the air. Drain S.T.H. has a new album out now and they are going to continue on the road this Fall with Black Sabbath. The song that mixed up the field was "Leech," a hybrid of Korn shacking hands with Alice In Chains. All in all, they were killer.

Slayer was now on the main stage, and let me tell you that all hell broke loose. Literally! A fleet of crazed fans ripped out the entire front row of seats before they finish their second song. Well I guess that's what happens when you start a set off with "Rein In Blood." Slayer was in perfect form, but you could tell they were a bit uneasy playing in the face of the sun, but they still played with authority.

After a long set change, the Deftones were up, and their stage was dressed with a big ass red china looking flag with a white horse on it. The band starts to play, and Chino the singer rolls out wearing a full on kung fu outfit straight from a bad action flick. They had a DJ that was cutting up records to a new song that they were trying out, which got me excited to hear what they have been brewing in the studio. The sun finally fell, so it made the light show come into full effect for the first time in the day. These guys were sounding very good, and they took a brilliant stance when the people in the front got a little carried away with the shit throwing and what not. Chino stopped the song "Drive Far Away," half way in the middle, to ask them what gets into people to make them act like a bunch of assholes. The people that he was talking to were now totally dumbfounded. Their performance was loud and proud, and left me hungry to hear the new record that is due out this Winter.

There was this weird tension in the air when it was finally dark, and the man Rob Zombie took control of the stage. Rob and his band came out throwing all the punches and even the kitchen sink when it comes to sheer entertainment. I'm talking full-bore visual and audio overload here, with pyrotechnics going off in time with the band, sparks, projections, and sexy-ass fetish dancers with the numbers 666 over there tits. All of Rob Zombie's new material is just as, or more powerful than White Zombies, but his new band blows them out of the water both in performance and in presence. By far Rob and friends stole the show, because they involved the crowd, and they were there to make us party.

Ozzy and the boys came on to a feverish ovation, and went straight into "War Pigs." The band was in top form, and was defiantly playing like it was the last night of the tour, cause they were giving it there all. Ozzy was firing up and down with a massive fire hose squirting all of the hot heads, and on top of the stage they had tons of water firing out at will. For a bunch of old dudes, they sure showed the kids how to rock. Song after song was a hit, with everyone singing like it was a regular back yard keg party with plenty of booze, chicks, and rock and roll. The only thing I can say was that metal is back in a big way, and you could see that plenty of fans were ecstatic to have it come back around. Black Sabbath kicked into high gear when they brought out "Paranoid," and then went into "Sweet Leaf." The bud was differently in full affect, flowing threw the air with flares acting like tracers.

I had the best time, and to cap it all off, they had the longest and most amazing fireworks show afterwards. It felt like the whole thing was a massive celebration and it really was.

before it's all over



mock orange



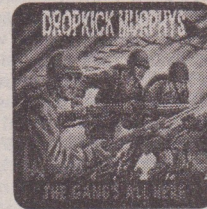
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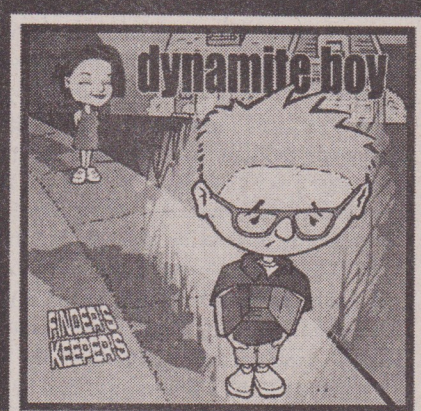
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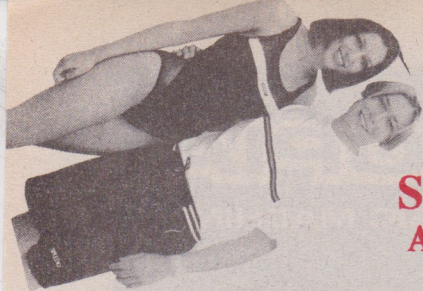


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SINGLES GOING STEADY

A look at good, bad, and ugly 7" records

By JOSH RUTLEDGE



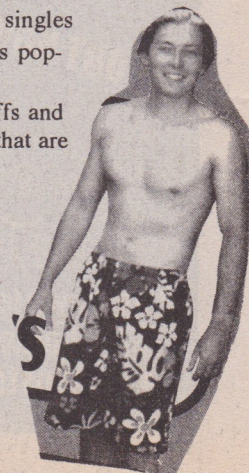
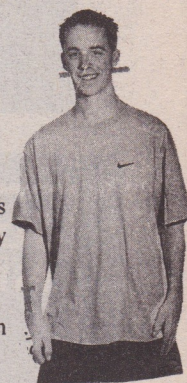
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Literate rock fans, I welcome you once again into my sacred space. You have come to read about 7" records, and I'm here to *discuss* 7" records! Believe it or not, the negative vibes of last month's column were *not* created with malicious intent. I *do not enjoy* trashing records in print. In a perfect world, there would be no bad records--and thus no need for bad reviews. However, in a imperfect world, bands and labels often insist on producing *crap*. And if you send me *crap*, I will not hesitate in *telling the world* that you've sent me *crap*! There's no payola here, ladies and gentlemen. Just because a record's free doesn't mean I'm going to like it! I would be more than happy to write nothing but good reviews. After all, it is the summertime, and I'm in an UP mood. The sun is out, the skies are blue, the cold Coca Cola flows, and summer dresses are in season. In short, it's MY TIME. Summer and I have quite a loving relationship. So rest assured that all records that get bad reviews in this column *earned* them the old-fashioned way: *they sucked!* On that note, let's take the plunge!

Let's start with something *good*! TKO Records just sent me its latest 7" offering, and it's a KILLER release from Austin's **LOWER CLASS BRATS**. The LCB's have always been one of the bigger names in American street punk, but I was never a big fan---until now! *Glam Bastard* is the band's new single, and it flat-out *rocks* !!!!!!! The title track is an up-tempo, powerful, rugged street anthem with a mega-super-duper sing-along chorus. It not only steals a riff from "All The Way From Memphis", but also uses a portion of "Star-Studded Sham". On the B-side is a tasty cover of The Sweet's "Live For Today"(So now all these bands are *finally* getting hip to The Sweet? It's about time!), but the A-side is just as good. Like all the best street punk bands, the Lower Class Brats have the hooky songs to match their tough, rough stance...Shifting gears in a major way, Cheetah's Records sent me the new **AMERICAN STEEL** single. It's always a risk sending me emo records, as 99% of what passes for emo today is *complete shit!!!!* But in all fairness to American Steel, this band plays real EMOTIONAL PUNK with a solid, raw guitar sound and a rocking beat. The A-side cut isn't bad, with a decent chorus and a nice, driving power that proves that emo records don't have to suck. But it all goes down the toilet on the B-side, as an utterly forgettable original gives way to an absolute *butchering* of one of the greatest songs of all-time, the Psychedelic Furs' "No Tears". What a disgrace! I weep! I weep! It's one thing for bands like Jets To Brazil to *rip-off* Richard Butler, but you're going too far when you disgrace one of his songs! Ouch!...Cabeza De Tornado Records sent me the NEW(?) single from **THE JONESES OF HOLLYWOOD**. That's right--*THE JONESES!* The fucking Joneses! The band that recorded "Pill Box", the second-best song on the *Someone Got Their Head Kicked In* comp(Next to The Adolescents' "Wrecking Crew", itself the third-greatest punk song EVER!)! Holy shit--17 years later, The Joneses are still the coolest New York Dolls-influenced band around, and Jeff Drake still dishes out the catchy tunes! "Teenage Breakdown" is *sweet*. Rocknroll lives!...Since I hate all those pathetic, mediocre clone punk bands with no personality of their own, I was kind of psyched to find a package from **Amphetamine Reptile Records** in my mailbox. Am Rep has been known to push the envelope, and its bands are always *interesting*. So what did I get from Am Rep this time? I got the debut EP from the **HEROINE SHEIKS**, the new band featuring former Cows front-man Shannon Selberg. And although I found the one-sheet to be a little pompous(It talked about how today's bands are "stuck in the past", yet it seems to me that the Heroine Sheiks' brand of free-jazzy noise rock hasn't been "fresh" for thirty years!), the record does have its charms. The Heroine Sheiks sound twisted, odd, and experimental, but also kind of funky and stimulating. It does no good to be "original" if you still suck, but the Heroine Sheiks make a decent attempt at pushing the envelope and still remaining listenable and fun...**Big Neck Records** sent me a couple of old-fashioned trashy rocknroll spinners. **THE BLACKS** sound sinister and raw on their *Call The Shots* EP. These Swedes take a blues-y rocknroll style and then play it with power, attitude, and trashy, lo-fi garage fury. They come across as rowdy and spirited, but the songs aren't too bad, either. "Tell Me What You're Gonna Do" is dance riot! Speaking of dancing, I would have **THE PRIMATE FIVE** in the jukebox if I owned a nightclub. These rowdy apes from the Pacific Northwest strike again on *The Smash Hits Of The Primate Five*. While I'm not a big fan in general of lo-fi "garage rock", I really dig bands like The Primate Five who blast out fun, bouncy, crazy, primitive dance rocknroll that could get any party rolling in a major way. The Primate Five stick to a simple formula, but they play it with *zest*. Big Neck seems like a promising label for fans of high-quality garage rocknroll...Finally, the always-terrific **Pelado Records** recently unleashed one of its finest singles to date, a split featuring two of Northern Cali's finest. **ROMEO'S DEAD** kicks out two unbelievably infectious pop-punk ROCKERS that scorch and burn with raw guitars, a fast beat, and killer hooks. Both of their songs are simply amazing! On the flip is **THE BURDENS**, one of the best street punk bands around. If you like The Workin' Stiffs and Reducers, The Burdens will please you, too! Their two tunes are both catchy, anthemic sing-along street punk hits that are as robust as they are melodic. This is probably the best punk rock split I've heard in two years! You need it!

SEND ME YOUR SINGLES---if you dare!

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VARIOUS NEVER GIVE IN: A BAD BRAINS TRIBUTE CD CENTURY MEDIA

Whoa, I usually expect some corpse painted weenies when I get a Century Media disc, but this was a surprise. The Bad Brains were one of the greatest and inspirational hardcore bands of all time. Their influence on music far reaches past hardcore. Looking at the selection of groups here, that obviously shows. MOBY, SNAPCASE, 16, ENTOMBED, ADAMANTIUM, and WILLHAVEN all do brilliant interpretations of the Bad Brains while adding their own touches to the songs, keeping them vibrant and interesting. Check out CAVE-IN's spacey version of "I Love, I Jah" (it makes you wanna smoke the weed mahhnn...) Only one band stuck to doing an unoriginal carbon

copy of the songs original (IGNITE), which shows how much imagination they have. This is what a tribute should be, bands paying homage while expanding on the original version of material at hand. Check this out or even better, get the Bad Brains first CD, either way your gonna rock.

-Reid Fleming



THE MELVINS THE MAGGOT CD IPECAC REC.

Boy, do I love the Melvins! Wanna know why? Because they don't give a rats ass what anyone thinks, not even their fans. You never know what to expect from a new release, but you know that the Melvins aren't making music to please anyone but themselves. I can only bet that they were the guys who got picked on at school by the cool kids. Now they are having the last laugh as they annoy the hipsters and metalheads at their live shows and confuse the hell out of their fans. My advice? Quit trying to figure them out and just enjoy the rock, suckers! The Maggot is 8 tracks of psychotic metal sludge power, indexed into 16 tracks (just to confuse or piss you off).

Opener "amazon" is a twisted speed metal overture that literally erupts from your speakers. The second cut, "AMAZON", is a thick, chunky dirge with an anvil being used in place of a snare drum (now that IS metal!). No musical trick is left unused, with all elements making for one crushing piece of musical annihilation. If you have a fucking brain, you should realize that the Melvins are one of America's best bands. All hail King Buzzo!

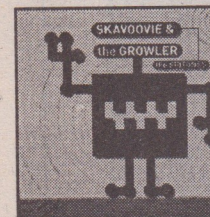
-Reid Fleming



STARING BACK THE MEAN STREETS OF GOLETA LOBSTER RECORDS

Fast and furious are two words that can safely describe the sound of this band. Hints of pop punk, hardcore, and emo come blazing through this nine song CD that has a sound that will most definitely have heads bobbing in unison. Killer guitar work, blazing drums, pounding drums, and light but solid vocals help to create a sound that is reminiscent of early ALL at times. Stand out tracks include "Change of Heart" which sounds a lot like All, the empowering "That's It", the very cool "Mom" which sings of that punk rock mom we wish we all had, and the escape of "Every Other Day." A damn good album, definitely worth checking out.

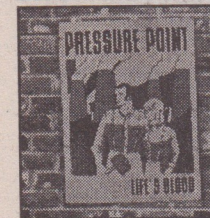
-Jaymes Mayhem



SKAVOOVIE & THE EPITONES THE GROWLER SHANACHIE

It doesn't get much more soulful than this unless you go to the very core of traditional ska. This is a very sweet and full sounding traditional ska vibe, which Skavoovie & The Epitones create on this latest release. Stand out tracks on this album include "Boyo", with its deep grooves and steady flow, the ominous sound of "Zombie Song", the bright sounds of "Desert Gold", and the lounge-esque feel of "Salad Days". If traditional sounds are what you crave, then you may just have the disc to fill the bill.

-Jaymes Mayhem



PRESSURE POINT LIFE'S BLOOD TKO RECORDS

Straight up punk fuckin' rock is what Pressure Point delivers on this six track EP. Simple, raw, and brash describes Pressure Point's sound to the core. From the crunching guitars, slamming bass, punching drums, and coarse vocal stylings, the vibe is punk and it doesn't try to be anything more. Check out "Life's Blood" which is the story of the everyday fight of the average Joe, the tried and true friend in "Friend of Mine", and a killer Spanish punk song entitled "Fuerza Por Oil" A damn good album, if you can appreciate good old fashioned punk.

-Jaymes Mayhem



D.B.S. SOME BOYS GOT IT, MOST MEN DON'T NEW DISORDER RECORDS

I like Canadian bacon on my pizza, and I like D.B.S., maybe because they're from Canada, too. I had no idea that these Vancouver residents already had three albums tucked under their belts before releasing this one. And I'd only heard them once before, on a 7-inch. This is a band that really shakes, rattles, rocks and even rolls in all the right places, while staying true to its emo hardcore roots. I was reminded of early Dinosaur Jr., Claimel, Hot Water Music, with maybe a little bit of Pinhead Circus thrown into the mix. You should definitely add "Some Boys Got It, Most Men Don't" to your collection.

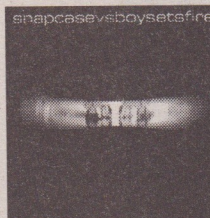
-Slosha



MADCAP ON MY OWN PARADIGM RECORDS

Madcap reminds me of the morning after a hard night of drinking. I'm not talking about the headache, either. I'm talking about the big, liquid shit that is always trying to push it's way out of my ass five minutes before I get up. The sound my beer schlatz makes on it's way out is music compared to what I'm hearing right now from Madcap. The true relief is knowing that the flush of the toilet will end it all. I'm smashing this piece of dung with a hammer, crapping on it and whipping with the cover. Whoosh, straight to the Huntington Beach coastal waters.

-Chris Mess

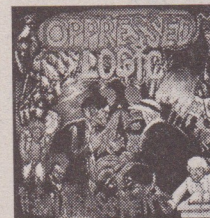


SNAPCASE/BOY SETS FIRE SPLIT CD EP EQUAL VISION REC.

This is sort of a weird mix here. Snapcase returns and sounds even more like HELMET, with the new song "Energy Dome". Thick meaty guitar rhythms and Daryl's insane snarl shows that absence has not made them any weaker. Man, I can't wait to hear the new album. Their cover of the Police's "Truth Hits Everybody" didn't impress me. The vocals should be sung on this number, but still an interesting version. What Boy Sets Fire lack in musical intensity on "Unspoken Request" they make up in lyrical content. ChristO, what a depressing song. Powerful words worth hearing, and though the vocals do sound passionate, their sweetness and melody can be distracting for

the effect the song could have had. The second number, "Channel", is a harder blast reminiscent of the bands earlier material. Both bands take hardcore music to different extremes showing that hardcore doesn't have to be one-dimensional. This is definitely a good choice of groups to prove that point.

-Reid Fleming



OPRESSED LOGIC IT'S HARASSMENT INDUSTRIAL STRENGTH RECORDS

With their second full-length album, these angry East Bay based punks take on a number of everyday issues with full-blown rage. The first track starts out tackling the harshness of day to day life in the anti-American dream anthem "This is Reality". It's a perfect intro into this raw, contempt filled look into why and how life can really suck. There are views on abortion: "About the Kids" and "Living Abortion", political correctness: "P.C. Full of Shit", customer service: "Don't Come Back", international affairs: "Bomb Iraq", and general life: "My Life's a Fucking Mess". They have several different writers, but all the lyrics seem to have a common thread by walking a fine line

between sincerity and sarcasm. The singer executes the dark messages with a grating and rough voice. The strength of their sound lies in their reliance on traditional old school punk elements within the music. The sound bites in between the tracks were utterly grim but totally hilarious, and made the album feel complete.

-mauxa



THE BOILS WORLD POISON CD CYCLONE RECORDS

Is this a boy or a girl on the fucking cover, I can't tell? Looks very androgynous, a pedophile's wet dream I bet. I don't know what the Boils were trying to say with the cover art, but their music speaks loud and clear, PUNK FUCKING ROCK! It took me a few listens to get into this 'cause the bass drum sound is so damn annoying (it sounds like a snare), but after awhile I tuned it out. The Boils are similar to Anti-Flag, but with more testosterone and working class ethics. They sing about the discontent and dishonesty of living in the US, while not relying on rhetoric or overused slogans. The sound is raw, while the band plays disciplined and tight with powerful snarling

vocals at the forefront. With such conviction in their approach, the Boils actually make you feel that punk can change the world. Nice one boys.

-Reid Fleming



ALKALINE TRIO I LIED MY FACE OFF MORDAM RECORDS

The four-song limited edition EP, by Chicago-based Alkaline Trio, gives a good indication of the high power pop tunes that these guys are capable of. There are lots of good, driving guitar work and steady drumming, though the vocals are a bit weak at times. "Bleeder", the best of the songs on this EP, is a catchy tune about failed relationships that contains the unforgettable chorus about being "A lonely liver suspended in liquid". Alkaline Trio is a band that tours constantly, and can be counted on to put on a great live show with the likes of tunes from this EP.

-dug



THE LESDYSTICS TWO FOR THE ROAD RAJ RECORDS

This is one CD that delivers more than meets the eye in more ways than one. The Lesdystics manage to pack in a tight and aggressive sound made up of punk force and ska bounce, neatly wrapped together with a broken guitar string. Vocally, don't expect any harmonies, but in their place are straining and exhausting vocals that do the job with a vengeance. Lyrically, this group manages to create some rather endearing and funny vocals through cuts like "Saturday Night, No Mija", "Piss Off the Vegan" and the incredibly observant "What Are The Kids Doing This Year". The only downside on this whole release is the over use of movie sound bites and samples that

get just plain old after awhile. Also crammed on to this CD are numerous bonus tracks by The Lesdystics, as well as by the bands Six Cents and Evolutionary Mishaps. Be sure and catch the killer rendition of Billy Joel's "My Life", performed by Six Cents in the outtakes. Go out, pick it up and give it a listen, you may just like what you hear.

-Jaymes Mayhem

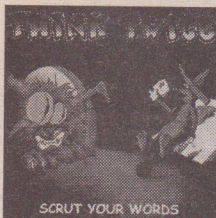


RED DIRT RANGERS RANGERS' COMMAND LAZY S.O.B. RECORDINGS

Lazy S.O.B. Recordings is an Austin label that specializes in southern roots music. The Red Dirt Rangers are a five-piece from Oklahoma whose sound is definitely rootsy in a real bluegrass, western swing, twangy way -- kind of like Gillian Welch or the Squirrel Nut Zippers or Wayne Hancock. Artists who are successful with this kind of music manage to combine their own influences with the traditional aspects and make it sound fresh and new. Less successful musicians just try so hard to recreate the period sound and leave out any of their own influences, creating a product that is stilted and lifeless. The Red Dirt Rangers definitely bring a lot of energy to the

twelve tracks here. I am not the biggest fan of country music, so while I greatly admire the quality of the lyrics and musicianship, I have to admit that my three favorite songs are - "Cadillac Eight", a moody, bluesy Woody Guthrie; "Arizona State Line", a ballad; and "The Day the Mandolin Died", a bluegrass number. They were the least countrified songs on the disc. Recommended to those who attend the Hootenanny and appreciate the mellower acts.

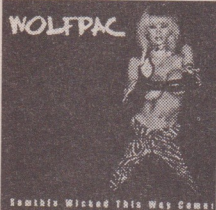
-TeKoLoTe



**THINK TWICE
SCRUT YOUR WORDS
LOW RECORDS**

Think Twice pumps out a fast and furious brand of pop punk that slams about with reckless abandon. This five-piece outfit from Valencia, California has combined some decently penned lyrics and a tight sound reminiscent of early Blink 182 to create a sound that is clean and songs that flow. Their sound remains consistent through all five tracks and this six song EP (the first track is merely a sample) with a melding of solid guitars, punchy bass, slick drums, and the strong vocals of Manny Hernandez. Be sure and check out the tracks "Face Slap" and "Old Method" which definitely stand out on this EP. If you can find a copy of this CD pick it up and give it a listen and you may just be surprised that you like what you hear.

-Jaymes Mayhem



**WOLFPAC
SOMTHIN' WICKED THIS WAY COMES
CHORD RECORDS**

It seems as though the trend of aggro metal, hip hop influenced bands isn't going to go away anytime soon as bands emerge from the darkness of obscurity to try and hop on the pop culture bandwagon. With that in mind it is really easy to brand any band with a similar sound with the moniker of copycat but Wolfpac is one of those bands that manage to jump the stereotype with ease. Featuring former members of The Bloodhound Gang, these five guys have managed to mix together a hard sound with killer beats and samples and lay some pretty slick rhyme flow over the entire package. Check out the title track "Somthin' Wicked" which porn star Jenna Jameson has adopted as her new personal theme song. The absolutely ripping cover of the Digital Underground classic "Humpty Dance" and "In Harms Way." This CD is not for everyone, but if you like aggro in the vein of Limp Bizkit or Kottonmouth Kings, though Wolfpac is what the Kottonmouth Kings wish they could be, then check this CD out!

-Jaymes Mayhem



**ONEIDA
ENEMY HOGS
TURNBUCKLE RECORDS**

Don't be fooled by the silly names of Oneida's members: PCrZ, Handi Jane, Kid Millions, and Bobby Matador; they mean serious business jacking up something new full diversity to the ear. Crunchy guitars, feedback noise, scattered trumpet cries, upbeat moog keyboards and bluesy-bass combine with lo-fi vocals provide for a full-3 dimensional sound. This musical depth alludes a mood to each and every song. The upbeat, infectious "Primanti Bros." and the Beckesque, "Ginger (bein free)" are a couple of highlights. I hope this album finds its way to your home. (Turnbuckle Records, 163 3rd Ave. #435, New York, NY 10003).

-Lisa Apista



**THE CLASSIFIED
SEVEN YEARS BAD LUCK
ALPHABET RECORDING**

Occasionally you will come across an album that at first listen just doesn't do anything for you, such is the case with The Classified's latest release. After the second spin their sound begins to grow, expand and engulf as a steady appreciation of their style forms. Their music is a hybrid of melodic pop-punk which reveals a smidgen of emo-esque overtones at times; a sound reminiscent of early Face to Face or 22 Jacks. This is the kind of stuff that makes you want to turn the stereo up, the lights down, lay back, close your eyes and bask in the rich lyrics and mellow tones which flow from the speakers; pick this CD up.

-Jaymes Mayhem



**DRIVEN UNDER THE INFLUENCE
THE ASSERTION OF COLLABORATION
NAPALM APE RECORDS**

These Florida gutterpunks have suffered from many line-up changes and may need either to practice more or choose a new hobby. I think they may have recorded under the influence, and the producer produced it under the influence. I'd enjoy the raspy vocals (sang lyrics while reading cue cards?) and the sloppy drums (what song am I playing too again?) if I was under the influence. Not recommended and that's an understatement.

-Tomas Espri



**FILIBUSTER
DEADLY HIFI
SKUNK RECORDS**

The Long Beach sound is alive and well (odd considering Filibuster is from Sacramento) within the confines of the house that Sublime built. Fresh from the stable of Skunk's artists comes Filibuster with a new collection of tracks to help spread the gospel of the L.B.C. Is it Filibuster or is it Sublime? This is the question to be asked after listening to the thirteen tracks on this CD. The elements of reggae, ska, hip hop DJ flavor, some punk and of course their signature rock-steady style are hard to deny in the formation of Filibuster's sound; but the sound is dangerously close to that of the now defunct Sublime. From the soulful horns to the deep bass lines, bouncy guitars and right down to the core of AJ Wilhelm's vocals which sound eerily close to that of Bradly Nowell. Now not that this is a bad thing mind you, this whole CD is full of a mellow, easy going vibe that has yet to be matched by any CD of recent release. Be sure to check out the tracks "ChiP on my Shoulder" with it's stab at the theme from the old "ChiPs" TV show in the intro, "Rat Pack", and "Me and All My Friends" with it's bouncy, bright sound and lyrics that describe that group of friends we know and love. "Deadly HIFI" comes through with a light sound that can lift any heavy heart with little effort. If you are a fan of Sublime then you owe it to yourself to pick up this CD.

-Jaymes Mayhem



**SWINGIN' UTTERS
BRAZEN HEAD (EP)
FAT WRECK CHORDS**

Surely the Utters and Fat Mike produced this 6 song EP glittery and pretty purposely. However, for me, this took away some great elements of "Brazen Head." The mix just kinda pussy foots around the true-tough-and-dirty-in-your-face punk rock this could be. "Something Sticky" stands out as a highlight track. So, do you like your melodic-pop-punk passionless and digital? And I mean really digital-uggh!

-Tomas Espri



**BO BUD GREENE
LAS OLAS
4 ALARM RECORDS**

Whiney-indie-pop-punk-emo-flavored-garage-noise-rock; the stuff true "alternative" college radio is made of or so we're told. This is the kind of album that people who want seem cool will describe as: "So obscure that it's fucking brilliant!" or "To truly appreciate an album like this you have to listen to it on an aesthetic level"; don't be fooled, it's none of the above. Bo Bud Greene's sound is a conglomeration of sloppy guitars, out of tune bass, mismatched drum beats, overused, over processed effects and vocals that sound like something from the Courtney Love/Hole heroin years. This CD is not worth the time or effort.

-Jaymes Mayhem

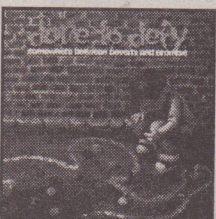


**PEACOCKS
COME WITH US
TOMATO HEAD RECORDS**

There seems to be an abundance of great bands coming from the most obscure places and Peacocks are definitely one of the bands in that category. This three-piece band from Switzerland creates a sound that contains elements of punk, rockabilly, skiffle music, and a tinge of ska for good measure. From the full sounding rockin' guitars to the slap of the bass, punch of the drums and soulful keys, Peacocks has it all with some to spare. Don't expect to be able to nail the sound of this band down because it is almost impossible. The sound lies somewhere between The Living End and a third wave ska band (fill in the blank with your fave) minus the horns.

From the rockabilly-esque sound of "Come With Us" and "Waiting" to the ska influenced sound of "In Any Case" and "Living Towns", this album has it all. Also worth checking out is their take on the classic rock song "Ballroom Blitz". All in all this is a great release that is most definitely worth checking out!

-Jaymes Mayhem



**DARE TO DEFY
SOMEWHERE BETWEEN POVERTY AND PROMISE
CHORD RECORDS**

Dark, heavy, grinding, ominous and over powering are words that do not even begin to describe Dare to Defy's sound. Hardcore music is definitely an acquired taste but the energy and power that exudes from this band is undeniable. This four-piece hardcore band grinds together a combination of thundering guitar, rumbling bass, hammering drums and vocals so coarse and violent it hurts just listening. Stand out tracks include "Day to Day" with its biting lyrics, the killer intro on "Slow Plunge" and the moving "Sweet Freedom". After checking out the killer sounds on this disc be sure to check out the insanely funny collection of lunatic bits that make up the last track on this disc. Highlights include prank phone calls to the A&R department of Nitro Records and to Fat Wreck Chords that will be guaranteed to have you rolling on the floor. This CD is not for the meek but if you are curious to delve into the hardcore or are feeling brave enough then give this disc a spin.

-Jaymes Mayhem



**SUPERSUCKERS
HOW THE SUPERSUCKERS BECAME THE GREATEST ROCK AND ROLL BAND IN THE WORLD
SUBPOP**

Rock n Roll. The Supersuckers embody the contemporary definition of the term as purely possible. Rock rock rock. Loud guitars and thick beat drums. The Supersuckers have been known to lean toward a slightly country-fied approach ("Dead in the Water" shows off this side of the Supersuckers, complete with that lap-slide country guitar), but this album is mostly pure rock. Serving as a compilation of the Supersuckers stronger material, this disk is an excellent acquisition and checklist against their music. If you've never owned a Supersuckers disk, this would be the one I recommend. Track after track of rocked up guitars and clever dirty rock imagery. Witness "Born with a Tail" - "You know! I'm in league with Satan - You know! - There can be no debating....I'm on a hell bound trail....I was born with a tail". Catchy rock n roll. Songs are usually penned in semi-traditional structures - verse / chorus / verse / chorus which will lend to a certain formulaic delivery on a complete listen. This "some song different chord" trap is avoided by the energy and tricky guitar intros and catchy riffs. "Luck" comes across like a 4x4 without brakes and drenched in fast tempo wah guitars. There is an occasional foray into a more mellow melodic tangent like the smooth acoustic folksy flow of "Roadworn and Weary" highlighted with some earnest harmonica work. These softer numbers truly show the Supersuckers ability to craft mood and melody into a song. Sometimes (like the big chord catch of "On the Couch") songs contain enough vocal melody to illicit thoughts of more rockin' pop punk type music. There's doses of big guitar 70's rock felt in here, maybe mixed with some Cheap Trick attitudes - and again, all done within the pure rock package. It's a rock that encompasses the dirty realness of classic rock, upping the ante with some punkish energy and filtered through a good ol' boy, "let's turn them amps up to 10 and rip it up" mentality. For having such obvious and (somewhat) used formula for creating a rock song, the Supersuckers deliver a fresh take on rock n roll without trying to re-invent the genre. If your looking for the rock, this Supersuckers collection can deliver - repeatedly.

-Bushman



**THE FOXYMORONS
CALCUTTA
AMERICAN POP PROJECT**

Never let it be said I don't enjoy a good pop song, especially a good indie pop song. The Foxymorons deliver exactly that with their hybrid sugar pop cocktail that blends parts of The Lemonheads, late Elvis Costello, The Beatles, and even a bit of The Velvet Underground for taste. This two-piece (yes, two pieces....good things come in twos y'know. Can you say Local H?) from Dallas, Texas creates a sound lighter than air with their blend of floating guitars, pillowy bass lines, fluffy drums and a vast collection of instruments, sounds and samples. Be sure to give a listen to "Hands-on Presentation" for a sampling of Elvis Costello overtones personified.

If you like a good pop band (a definite change from the influx crap pop bands flooding the airwaves) then you owe it to yourself to check these guys out!

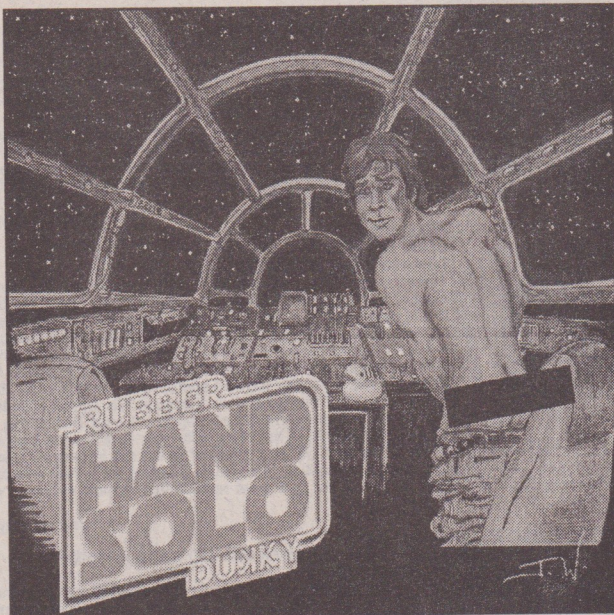
-Jaymes Mayhem



**AT THE DRIVE IN
VAYA
FEARLESS RECORDS**

It may take a rocket scientist to understand lyrics like, "utopia the landfill crawls, omens that back the truth, erase the veins of this dateline, as it tells the story of this roman fracture" (track 2), but you'll surely be emotionally or physically moved by El Paso's best thing yet since hot sauce. On Vaya, At The Drive In ways away from the punk genre completely and tampers more experimentally with layers and depth offering a generous 7 song platter of inventive and infectious songs to drive the live show crowds nuts. As always, you will get goosebumps, head bobs, arm thrusts, brain candy, and of course, heartfelt music. Everyone must buy now. Simply amazing.

-Lisa Apista



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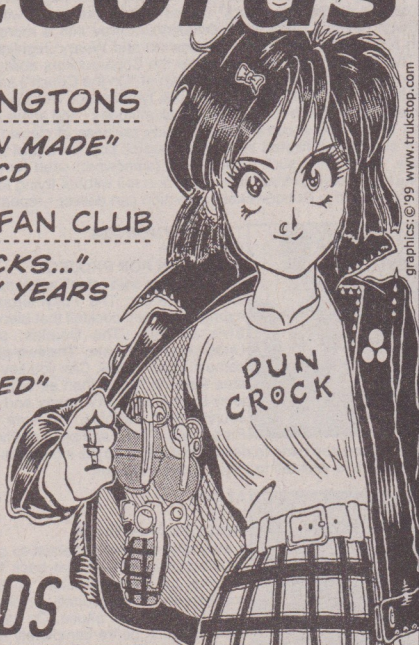
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TODAY IS THE DAY IN THE EYES OF GOD RELAPSE REC.

No, this is not a spirit filled hardcore disc. It is a betrayal, anger, deceit, and hate filled metal excursion into hell that will rip your genitalia to shreds and you'll like it. Steve Austin (the bionic demon) has recruited two new members to his coven and he wants you to feel the hell he lives on a daily basis. Sounding like the coming of the end of time, Today is the Day once again destroys and crushes with instruments and words. The drumming on this record is so maniacal and precise that you are bludgeoned while the lyrics take you to lower depths. "There is no end as far as I can see. Here is my heart, Love is impossible". This is not something to listen to if you are contemplating suicide, unless you really want to end it all. Austin and cohorts have once again taken extreme metal and turned it inside out creating a new hybrid. Violence is the keyword here, and Today is the Day has streamlined that musical violence to a new level of perfection.

-Reid Fleming

rats! we
ain't got it!

THE RATS IT'S WAR

INDUSTRIAL STRENGTH RECORDS

Hailing from the San Francisco Bay, The Rats are reminiscent of early 80's anthem style, Oi! Oi! punk. Hints of GBH and Exploited with a 90's twist run through this straight punk CD. The lyrics leave much to be desired, yet somehow are unappealingly catchy. "Find me in a grocery store, I go in back 'cause I want more, the smell of meat is all around, pork, beef, chopped or ground." WHAT THE FUCK IS THAT!?! Eighth graders could do better! Well, what the lyrics lack, the music makes up for. All around, a fairly solid old school punk CD.

-mauxa

LEATHERFACE HOTWATERMUSIC



LEATHERFACE/HOT WATER MUSIC B.Y.O. SPLIT SERIES, VOLUME 1 B.Y.O. RECORDS

I'd seen this in the stack of review CDs and coveted it for a long time. Fortunately, Scott finally let me review it, and it's become a permanent resident in my CD player ever since. I'd been hearing a lot about Leatherface and was eager to have the opportunity to hear the music for myself. And I always enjoy adding to my collection of Hot Water Music, too. Leatherface is a fucking talented quartet from jolly old Sunderland, England, which first formed in 1988 and then disbanded in 1993 for a six year hiatus. This CD is worth the wait. With lead vocals that recall the gravelly crooning of Shane MacGowan (Pogues), Jake Burns (Stiff Little Fingers) and Dicky Barrett (Bosstones), how could I resist the lure of these Limeys? Musically, Leatherface is reminiscent of old Jawbreaker with perhaps a touch of Bad Religion from the "Suffer" era. The other band included here is Hot Water Music, a group that has achieved the nearly impossible and carved out its own unique niche. Having lead vocals similar to those of Blake Schwarzenbach of Jawbreaker (on "Unfun") and vocal harmonies similar to Fifteen helps this gifted group from Florida combine melodic, dual vocals that maintain a hard, jagged edge. The band also plays music that has plenty of guitar hooks, driving drums and cymbals and a thick, chunky, thundering bass. Hot Water Music fans won't be disappointed in the six songs here, and new listeners are sure to become avid fans. Buy it!

-Slosa

fastbreak whenever you're

FASTBREAK WHENEVER YOU'RE READY REVELATION RECORDS

Has anyone else noticed that more and more bands are naming themselves after sports terms? I mean Slapshot, Ten Yard Fight, Fastbreak. What's next - Three Pointer, Grand slam, Doubleplay? It's kind of ironic, because I was originally attracted to punk/hardcore music because there were no stupid, meathead jocks involved in it. Fastbreak is billed as hardcore with emotion, whatever the hell that means. I've always believed that all songs convey some sort of emotion. Fastbreak sounds to me like Kev Seconds from 7 Seconds fronting some slightly confused band members. At times I liked it, but at other times the music seemed like an A.F.I. cover band playing at a backyard bash - pretty mediocre. If that's your gig, then go and fetch this, Fido.

-Slosa



VOODOO GLOW SKULLS EXITOS AL CARBON GRITA

Gringos need not apply here, as this new release from The Voodoo Glow Skulls marks the second full-length release recorded in Spanish. All eleven tracks on "Exitos Al Carbon", roughly translated meaning "Hits Off The Grill," is made up of tracks previously released on albums by Epitaph and Dr. Strange records. Think of this new release as a "Greatest hits in Spanish" album, and you'll get the gist. Classic cuts include "Randy Gordo", "La Migra" and the Xmas classic "Feliz Navidad." Also included on this album are two new recordings of some old Mexican standards, "Cielito Lindo" and "Rancho Grande," served up Voodoo style! So grab yourself a Spanish/English dictionary and go get this CD!

-Jaymes Mayhem



RAISED FIST/59 TIMES THE PAIN S/T MEGAGULP RECORDS

I was sure that the only thing going on musically in Sweden was all that black metal, satanism bullshit. But whoa, was I wrong. Raised Fist is a Swedish band that doesn't play black metal. Instead, these Swedes are hardcore in the early New York style of Gorilla Biscuits with a splash of S.O.D., with lots of chunky riffs and breakneck bursts, accompanied by strong, insightful lyrics. When I put on 59 Times the Pain, I felt like I had stepped into a time warp. It took me back to the mid-to-late '80s, when hardcore punk ruled. I'm talking about hardcore before it became emo or heavy metal. There's a definite New York/Boston/O.C. feel to 59 Times the Pain. Then I was stunned. Holy shit - these guys are also from Sweden. Buy me a one way ticket. Need I say more?

-Slosa



TINKLE REJECTED REINFORCEMENT RECORDS

Tinkle, a threesome from Washington DC, sounds more like Blink 182 than Blink 182. The eighteen songs on Rejected are tight, fast, and full of angst. It's too bad they're not as full of hooks as Blink's tunes or these guys would be getting tons of airplay. A lot of tunes on this CD sound alike, but they all sound good. Sometimes, all it takes is a lucky break for a band like this to hit the big time. If Tinkle can just throw a few more choruses into their tunes, they're bound to get that break.

-dug

ADVANCE
COPY

**AGNOSTIC FRONT
RIOT, RIOT UPSTART
EPITAPH RECORDS**

Possibly the greatest line up AF ever had was on their "Victim in Pain" album way back in '84. Well this line up is once again reunited with Lars Fredrickson of Rancid, producing the whole effort. What you get with a volatile mix like that is pure unadulterated punk angst. It is evident in songs like "Police State", "I Had Enough", "Nowhere to Go" and "Price You Pay". The title track "Riot, Riot Upstart" is a Rancid like rocker, sure to get those street punk juices a flowing. All in all, this is one of the strongest and most eclectic releases from AF in years. They continue to play good old fashion, old school Hardcore, but now they're mixing street punk and Oil into the equation. Guitar leads are more "rawk" and less metal in their attack, and as a band, AF still has what it takes to rule the world. They prove it with this disk.

-Larry

**DERAIL
PICTURESQUE
TRANSIT MUSIC**

It seems as though as soon as a music fad becomes popular, all of a sudden there is no shortage of bands to fill the void. The current trend seems to be leaning to two styles in particular, aggro, and emo music. It's safe to assume that Derail is most definitely not aggro. This O.C. four-piece combines musical flavors of pop and emo with their own flair. Conjuring up a sound reminiscent to that of The Get Up Kids, the current incarnation of Jimmy Eat World, and a touch of Weezer, Derail shines through on their full-length debut CD. Check out the tracks "Complex Complex", "Prelude", and the infectious "Tall Ships Parade." If you want to check out that cool new local band that will be tomorrow's hot new thing, then Derail is the band for you.

-Jaymes Mayhem

**THE DINGEES
SUNDOWN TO MIDNIGHT
BEC RECORDINGS**

This second album from the OC-based band, The Dingeess, is a tight mix of hardcore punk and old school reggae/ska. A lot of these tunes sound like early Clash and The Specials. I was pleasantly surprised at how clean this album sounds. At a recent concert The Dingeess got such a bad mix on their horns that they were non-existent. There are some brilliant tunes on this CD, such as "Dark Hollywood" and "Rally-O". The Dingeess have hit on a nice sound, and if they can only perform live the way they do on this CD, they'll be a force to be reckoned with.

-dug

**MIDTOWN
THE SACRIFICE OF LIFE
DRIVE THRU RECORDS**

No fancy gimmicks here, you get what you hear from this four-piece outfit from New Brunswick, New Jersey. This EP delivers a sound that is clean, pure, and sweet, with a fine blend of forceful yet smooth sounding vocals, slick guitar, driving drums, and bass. Midtown's lyrics are far from complex, but still manage to convey an emotion and feeling that is taken from everyday life. Check out the tracks "Direction", "The Easy Way Out" and "Come On", the strong stand out tracks on this EP. If you are looking for something new to listen to with a bit of substance, then go on out and pick this up.

- Jaymes Mayhem

**ORANGETREE
FIXING STUPID
JUMP UP! RECORDS**

This debut CD from ex-MU330 front man, Jason Nelson, is a fast, frantic romp through ska/swing territory. Excellent vocals and great guitar work separate this CD from the morass of modern ska bands. Songs like "I'm Going Ya-Ya" even bring on a Ramones-like intensity. Ted Steiling, the drummer, cuts loose with some creative pounding in the swing-edged "Shaker", and gives the back beat some style that most bands can't muster. These guys know how to write catchy tunes and demonstrate some killer talent. Every single tune on this CD is good, some are great. Look for this St. Louis band to get huge in the next few years, and if they can play this stuff live, they're going to be one of the hottest ska bands on tour this year.

-Dug

**KUSCHA
SWEET LITTLE LIES**

This one man effort from Northern California's Kuscha Hatami reminds me a lot of Orgy - that kind of dark, dance sound. I also was reminded of the '90s when I listened to this, more specifically of Echo and the Bunnymen and Simple Minds. Lyrics are fairly minimal and repeated, with the driving beat being the main thing here. It's the kind of music that to clean house to, a category of music in which Ministry always has ruled. The driving beat pushes me forward, and the lyrics about insanity, death, and general bad shit remind that there are worse things than cleaning house (although not many).

-TeKoLoTe

**SKYPARK
AM I PRETTY?
WORD RECORDS**

This is the third release from Fullerton four-piece Skypark, a really interesting band that mixes late-60s blues, rock, and funk influences with a contemporary sensibility, creating a super catchy sound with real butt-shaking rhythms and intelligent lyrics. While the entire CD is consistently good, my favorites are "Am I Pretty", with its opposition of mellow verses and rocking chorus; "Face of an Angel", a beautiful ballad; "My Mirror", with its intense funk rhythm, and "Cycle Me Through", with its pure power. I definitely recommend picking this one up, and, since they play locally, check out Skypark live.

-TeKoLoTe

**THE PORKERS
CHEMICAL IMBALANCE
SOUND SYSTEM RECORDS**

This four-song EP by Australia's premier ska band, The Porkers, is a quick release that doesn't take too many chances and doesn't score too many points. The title track, Chemical Imbalance, is mediocre at best. There's a throwaway joke song about going on tour with the band Skaos. The Porkers are a good ska band that didn't work too hard on this release. Unfortunately, it shows.

-Dug

Betty Rage



www.angelfire.com/on/bettyrage

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THREE HUNDRED**

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**SWANK
THE THINK FOR YOURSELF MOVEMENT**

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**JERSEY
THE BATTLE HAS JUST BEGUN**

Canadian high-energy punk rock with Avail-style breakdowns. Featuring current & ex members of Grade.

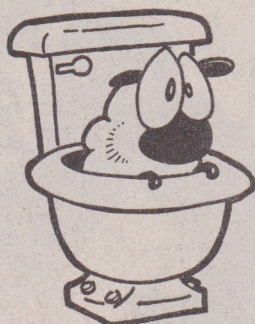


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**DROWN
KEROSENE
MERCURY/SLIPDISC RECORDS**

Metal, Hip Hop, Industrial, techno-dance core? I can't figure out the fascination mainstream America has with this genre. It brings to mind Trent Reznor on some bad pills and a hangover. What you got here are (4) mixes of the same song "Kerosene", with a revolving cast of pseudo celebrities (members of Hed (pe), Orgy, 20 Dead Flower Children, and Steve Albini producing a cut) giving their flavoring to the mix. You have the shortened "Radio Version", followed by the "Mi Vida Loca Version" the Bilingual mix, The "Allstar Version" a show off, pot-toking rendition, and finally the "Album Version". Plus the bonus track "Nothing to Do", which sounds like "Kerosene" but

underwater. If you like being bored, this disk is for you.

-Larry



**DROWN
KEROSENE
MERCURY/SLIPDISC RECORDS**

This five song EP, by Huntington Beach-based Drown, takes you through every possible incarnation of their hit, "Kerosene". Well...maybe not every incarnation, but four versions of the same song ought to be enough for any hardcore fan of this band. There's a radio version of the song, a Spanish version of the song, an all-star version of the song including members of Orgy, Hed (pe), and Videodrone, and finally, the album version of the song. "Kerosene" can also be found on the group's most recent album, "Product of a Two-Faced World". The only other song on this EP is "Something to Do", a dark, brooding tune about isolation. Drown is a great band,

but this limited edition EP is definitely aimed at their close friends and longtime fans.

-dug



**59 TIMES THE PAIN
END OF THE MILLENIUM
EPITAPH/BURNING HEART**

This is one band that definitely has created a niche for themselves within the punk rock music scene. This four-piece band from Sweden manages to rock through their hybrid mix of hardcore and straight up rock music. Heavy guitars, pounding bass lines, and sizzling drum passes help showcase their sound. Be sure to check out their homage to the everyday working Joe in "Working Man Hero", the battle cry of society "Me Against The World", and get schooled at "Punk Rock College." All in all, this CD is a nice change of pace from the usual hardcore acts. 59 Times The Pain has a method and a purpose, check it out for yourself.

- Jaymes Mayhem



**POPSTAR
SHELF
SELF-PRODUCED**

This East Coast power-pop trio has struck upon a novel concept in promoting their album-just give the thing away! This ep actually includes verbiage such as "We encourage the duplication and distribution of this disc". You can also log on to their web site at /biz /SnapCracklePopStar and download their music for free. The six songs on this EP are melodic, well produced, and reminiscent of The Counting Crows. With such net success stories like The Blair Witch Project out there, it seems high time for marketing themselves like this. Of course, once a big label signs them, the label will shut down their website and squeeze every penny they can out of their music.

As for now, the sound is great and the music is free. Maybe this is the way it's supposed to be.

-dug



**EYELID
CONFLICT'S INVITATION
INDECISION RECORDS**

Four very original songs from a very diverse sounding band. These guys mix elements of punk, hardcore, and some very noisy guitar influenced "Art" rock. Brings to mind a cross between Fugazi and Redemption 187. It's hard enough for the hardcore types, yet poetic and ethereal enough for the more introspective music buffs. Heavy lyrical content matched up with some progressive guitar stylings. My personal fave is "Invention of Hope". Combining equal elements of aggressive musical attack with song experimentation, taking the listener on an unpredictable roller coaster ride through sonic overlapping. This one is a keeper folks.

-Larry

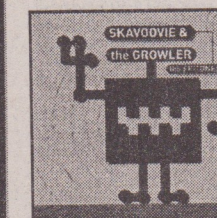


**BERSUIT
LIBERTINAJE
UNIVERSAL/SURCO**

Now the abundance of Latin music is ever present with a rise in the number of Latin based music acts. Bersuit is just another in the sea of bandwagon jumpers. With the influences of Latin jazz, salsa, meringue, punk, some ska overtones, and even a traditional Nortena or two, this six-piece band does manage to create a sound of their own. With its sound rooted a bit more in the jazz vein, Bersuit has a sound that could be compared to a Spanish Dave Matthews Band or Ozomatli meets Mana. A very tight rhythmic sound is the result of its pure of musical flavors. Check out the tracks, "Se Viene" with its tight horn sections and driving beat, the mellow vibe of "Sr.

Cobranza", and the light as air acoustic guitar and flowing vocals of "Vuelos". This most definitely is not for everyone, and don't expect straight up rock en Espanol either. This is its own entity all together, so be forewarned and enter with an open mind.

- Jaymes Mayhem



**SKAVOOVIE & THE GROWLER
SHANACHIE RECORDS**

Damn...what the hell's in that Boston water? Here comes another hot band from the East Coast Ska-Mecca. The Growler, the third release from this 10-piece outfit, is a brilliant, well-balanced sampling of the various talents of Skavovvie. They've already had the fastest selling debut album in Moon Ska history, now they're poised to capture an even bigger market share with this tasty release. The Growler includes traditional ska sounds with cuts like "Boyo", a horn dominated piece that's sure to force people to their feet. There's strange comic lyrics on tunes like "The Coffee Connection", with its homage to caffeine, and lines like "You can take your stars and you

can take your bucks, stick it up your ass...coffee sucks". One of the things that separates Skavovvie from most ska bands is the tremendous musicianship demonstrated by this young band. On the track "Captain Future", the band shifts comfortably from progressive swing to improvisational jazz, not something most bands could attempt. With their high-powered five-piece horn section, Skavovvie has been selling out shows for years. If The Growler is any indication of the talent these guys possess, they're going to be selling out shows for quite some time.

-Dug



**MXPX
AT THE SHOW
TOOTH & NAIL/ROCK CITY RECORDING**
"At The Show" is twenty-two tracks of MxPx in their element, fast, catchy and live. This live album was recorded in 1998 at two shows in Washington D.C. and Philadelphia; it manages to do what many other live albums try to do. MxPx powers through cuts off of their five studio albums with reckless abandon, which includes live versions of "Tomorrow's Another Day", "Small Town Minds", "Under Lock & Key", "Chick Magnet" and "Punk Rock Show." One other stand out track that is definitely worth checking out is their cover of the classic Ramones track, "The KKK Took My Baby Away", which oddly enough appears on the commercial release, but not on the CD advance used for this review. All in all, MxPx fans will not be disappointed by this release, so run on out and pick this up!

- Jaymes Mayhem



**MXPX
AT THE SHOW CD
TOOTH & NAIL/ROCK CITY RECORDING**
I had never heard MXPX's music when they were starting to be a buzz band a few years ago. The fact that 90% of their fans were Christian kids who listened to them cause their mommy and daddies approved made me even less interested. They were to punk what botulism is to tuna. While bands were being obnoxious or creating a true musical alternative, MXPX were every parents dream, singing about Jesus (and making a lot of money at that gimmick), while making kids think they were being rebellious. They had it made, and while on an independent label too. (OK so it was a Christian label but...) Then the majors started sniffing around, mysteriously the spiritual image was toned down, and Jesus seems to be taking a back seat in the lyric department too. Could they have sold their souls to the devil? I wish. So Jesus gets the boot and they sell even more records to non-Christians and out comes the obligatory live disc. So what do my virgin ears think? Had I never heard NOFX and Green Day, I might have thought that the band might be on to some sort of a original musical formula. But I doubt the live audience (of mostly girls) that I hear screaming on this disc really cares about originality or integrity. So here's another safe disc of the same old songs with a nice title that won't offend mom and dad. Still, this could've been good if they would have bothered to write a few songs that are not blatant rip off's of other bands formula. The band is tight and the production is great, but where is the substance? Where is the love? Where is Jesus? Looks like MXPX sold him out for the root of all evil. Money.

-Reid Fleming



**MY SUPERHERO
STATION ONE
RISK RECORDS**
The third album from the OC-based quintet, My Superhero, is a mixed bag of generic sounding pop tunes with a few quirky keyboards thrown in for good measure. This is a great band live, but they fail to capture much of the power of their live show on Station One. Most of the songs sound like they could have been put out in the mid-eighties by a band like 20/20. There are a few ska-type rhythms on the CD, but not enough to call these guys ska. One can only hope that they work a little harder on their next release. If they turn out another CD like this, they won't be a ska band; they'll be a blah band.

-Dug



**THE RANDUMBS
IN SEARCH OF THE ABOMINABLE SONOMAN
T.K.O. RECORDS**
This second full-length release from these wild Sonomans is the shit. Fear not, little kiddies, the band line-up changes have only added to the Randumbs appealing brand of drunk rock and roll that has made them one of my favorites. The new front man, Brian King, who I believe is the ex-bass player, sounded so much like Whimpy from the Queers that I was shocked to find out it wasn't actually him. With eight new tracks and two classics, "Hit the Bricks" and "Clear Cut", this is an instant hit, although it's mere eighteen minute length is a bit short. But aren't the best songs short songs? No P.C. bullshit, no sugar-coated pop poo poo, just beer swilling, straightforward punk fucking rock, which will surely annoy those who don't understand it.

-Slosha



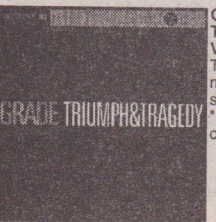
**THE VISITORS
SNIFFING GLUE
MIND CONTROL RECORDS**
I have no idea where this band is from. Other than the drummer, all have Scandanavian names, even though the label is located in Ohio. There is a definite Descendents/All sound here, with the third track, "Who's the Small Man Now" being a slag on Ian Macaye, which I found amusing. Unfortunately, that is the lone high point on this otherwise lackluster effort. If all the Descendents school of bands played on one team, these guys would spend the whole season picking splinters out of their asses from riding the pine. Get a clue boys, the Visitors lost.

-Slosha



**THE CLAY PEOPLE
THE CLAY PEOPLE
SLIPDISC RECORDS**
The first time I listened to this CD I went into my garage, ripped some plywood off the walls, and started a bonfire in the front yard. This self-titled, fifth album by The Clay People is an onslaught of sound. From the very first track, "Awake", which is included in the soundtrack of Universal Soldier: The Return, this album takes you through the dark and powerful musical world of front man Daniel Neet. They've refined their sound to something like a cross of NIN and Korn. The songs are well written and suck you into the creepy hard-core world they've created here. The Clay People have had a rabid fan following at their live shows for years, now they've managed to get that brilliant raw sound on a CD.

-dug

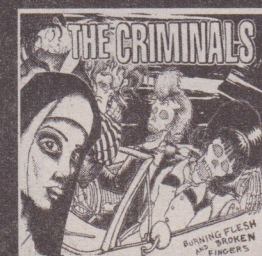


**GRADE
TRIUMPH & TRAGEDY
VICTORY RECORDS**
This EP offers three great songs to suck you in, and it's over in ten minutes. Two of the songs are original emo hardcore songs that stand on their own; the third songs is a great cover of Van Halen's "Panama", complete with vocals that sound more like that crazy cowboy from Pantera than David Lee Roth. Get this.

-Slosha

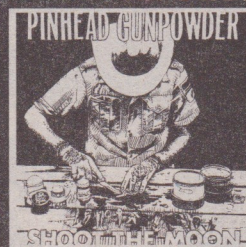
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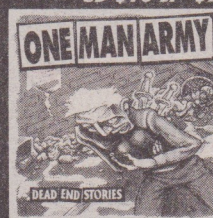


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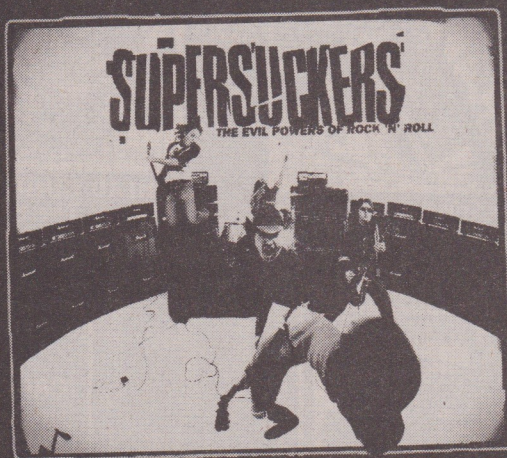


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**PAWNS
...AND THEY THOUGHT ANARCHY WAS BAD
BAD MONKEY RECORDS**

The "...And They Thought Anarchy Was Bad" cd-up by PAWNS is only 17 minutes and 20 seconds long, but it delivers more energy and quality music than most full length albums could ever hope to. PAWNS' music on their third cd is hard driving, bouncy punk, which bears a resemblance to the early 1980's variety. The songwriting and musical performances are first rate and notably enthusiastic. Though some tracks are scarcely a minute long, each song is highly charged and enjoyably kinetic. Lead singer, Saint Ann, is way ahead of the game. Her vocals emote aggressive verve, and she imparts gritty intensity to lyrics of depth and perception. Speaking of lyrics, there are a lot of them, and they're mostly political, but Saint Ann manages to sustain the listener's attention throughout. The ironically cynical songs are classically disdainful of the powers that be, blind societal conformity, preoccupation with economic wealth, and even of subcultural pretentiousness. The cd ends with the quirky, upbeat, and highly skankable "Ukrainian Kazoo Dance."

-John Sweeney



**F.Y.P./CHANIWA
SUBURBAN HOME/CALIFORNIA ROLL JAPAN**

The guys in FYP are sure busy. They always have something new coming out. Here you get five brand, spanking new songs from these kinds of childish, humorous tirades of fuzz and feedback. This is, surprisingly, the cleanest, crispest record that I've ever heard by FYP. Todd's lyrics have an early Queers feel to them. The other band here, Chaniwa, was a little disappointing, although maybe it's because I've never been a connoisseur of Japanese music. Although the bio that accompanied the CD said that Chaniwa sounds like FYP, I'd have to disagree. The band reminds me more of a cross between Generation X and the Lunachicks -- just not my cup of tea.

-Slosha



**25 TA LIFE
FRIENDSHIP, LOYALTY, COMMITMENT
TRIPLE CROWN**

One almost doesn't know what to say. The zeal for maintaining the integrity of the hardcore scene is so extreme on this album, that one feels guilty for commenting on it without being a lifetime fan of hardcore. Nevertheless... The predominant sound of "Friendship, Loyalty, Commitment" is that of an absolutely enraged (yet emotionally sensitive) caveman roaring along with his friend and encourager, the screaming pterodactyl. Abandon all hope of understanding the lyrics without the cd booklet; they are all very positive (for the most part anyway) thoughts on (you guessed it) friendship, loyalty, and commitment. Musically, 25 TA LIFE presents a hardcore punk thrash metal crossover thing. Listening to the album reminds one that, just like everyone else, the emotionally (and mentally) crippled also have a fervent need to express their point of view. If this concoction sounds like your trip, then you probably won't be disappointed because it does work on a primal level.

-John Sweeney



**Lonely Kings
WHAT IF
FEARLESS**

The sound on Lonely Kings' debut album, "What If?", is very clean and very produced. The music vacillates between 'pre-packaged edgy' and accessible alternative pop music. The lyrics are kind of jaded and pop-music vague, their meaning or message remaining elusive. The songs are not bad, but neither are they incredibly distinct - one would not describe this as an exciting new sound. Surprisingly, the last track slides into sort of metal/hardcore. They would probably be a good opening band at a show. Overall, the music on "What If?" is often catchy and not very challenging, and with a combination like this, Lonely Kings will likely be successful.

-John Sweeney



**THE SHITGIVERS
FREEDOM FROM REALITY
INDUSTRIAL STRENGTH RECORDS**

This is hard core punk from a bunch of San Diegans that are apparently really pissed off and see no positive end in sight. Every track is full of gloomy hopelessness and cynical fury, but in a high energy, spastic sort of way. While listening to the CD, I had an inexplicable urge to start smashing stuff. The promo sheet, which accompanied the CD, said that all members of this band are seasoned veterans of early 80's punk bands, but it didn't say which ones. The music is notably tight, implying that these old schoolers haven't been letting their instruments sit around and get dusty for the last 15 years. The vocal list kind of reminded me of Charlie Harper from the UK SUBS, with a bit more of a hard core edge. Solid, ferocious punk that's good, but probably won't become a huge hit or change the world. It may, however, cause you to change the arrangement of that drunk asshole's face standing next to you at the show.

-mauxa



**Under The Influence
SOBER?
SUPERSIZE RECORDS**

I am assuming that these guys hail from Texas because that's what the label address states. Now when I think about Texas and her bands, I think loud, dirty buzzsaw, punk rawk n' roll, and street punk ala REOSpeed Dealer, Riot Squad, etc. "Under the Influence" comes across as a low production copy of Face to Face and Pulley. This is new school punk pop that seems to have no sense of originality going for it. The songs themselves aren't bad, its that its all been done 1000 times before. This pop punk by the numbers thing gets old quick.

-Larry



**THE FIXTURES
ONE CRISIS SHORT OF CHAOS
KNOW RECORDS**

Very Dead Kennedys inspired punk with enough political swagger and tongue and cheek humor to keep even the punk purists happy. Here are 18 songs from these long time staples of the southern California punk scene. Songs like "Mosh Pit Moron" poke fun at all the boneheads that think punk gigs are for the sole purpose of breaking heads and bullying the rest of the participants. My fave on this disk was "Head Full of Hate". This is a hard-nosed look at the human psyche and how hate is merely a state of mind that keeps us divided and desperate. At least that's what I got out of it. Other than the Dead Kennedys reference, I can't really compare them to any other band, which in my book is a good thing. Buy this for the message, buy it for the music, or just buy it for the picture of the naked girl holding a gun. You won't regret it.

-Larry

wish we
had this
one too.

V/A

WELCOME TO THE BAY...

INDUSTRIAL STRENGTH RECORDS

No sissy-ass, butt-fucking, bull-shit on this compilation from the San Francisco Bay Area. This is not a CD for wimps or pussies. Only good ol' hard punk here. No pop punk fuckin' crap. With bands like Oppressed Logic, Jonbenet Stranglehold, Zero Bull Shit, Kline Felter, and the legendary Fang, this CD really packs in a lot of decent Bay Area punk. 31 bands in all prove, "The Bay's not so gay". This CD is a reminder that the Bay Area always has, and will remain a hot spot for aggressive self-expression. Punk may be a worldwide phenomenon, but once again the Bay Area puts itself on the map with this good solid punk compilation.

-mauxa

THE WEDNESDAYS

MIDNIGHT SONGS IN TIME OF WAR JACKSON/RUBIO RECORDINGS

Three brothers from Alabama, The Duke, The Threat, and Fang put together a southern-tinged album of fast, fuzzy punk tunes that take over the musical world. At least that was the idea, unfortunately the overly distorted guitars often mush up the sound so badly that you can't hear some of these well-written tunes. This CD is full of great artwork, good lyrics, and catchy tunes like "How the South was Lost", "Cowboy's in the Graveyard" and "Alabama's Midnight Skies". There's an inspired cover of "The Battle of New Orleans" here, along with two unlisted, unplugged tunes at the end of the CD. Duke, Threat, and Fang are good musicians and should not get carried away trying to be too "punk". Punk doesn't have to be synonymous with distortion. Even with the mushy guitar work, this album has enough great stuff on it to make it well worth buying.

-dug

BOMB

LOVESUCKER

WINGNUT RECORDS

Bomb plays goth-style music without references to vampires or corpses. It's dark and no fun. The chorus of one song is simply "die" over and over again. I have no problem with dark lyrics, but Bomb's music is slow and without much in the hooks department. Not my thing, but maybe if you're into goth you'd like it.

-TeKoLoTe

THE WAKING HOURS

S/T

TIME BOMB RECORDINGS

The Waking Hours features Rob Clark on drums, Scott Richards on bass and backing vocals, Tom Richards on guitar and vocals, and Ricky Tubb on guitar and vocals. The vocals are outstanding here, with soaring harmonies. I definitely heard elements of the Beatles, Electric Light Orchestra, Weezer, Elvis Costello, as well as a little bit of the glam revival style of music that is increasingly popular. Best tracks are "Picture Show", "Dolores", and "Out of My Mind" - love that crazy organ in this song. A must have CD if you're interested in pop or pop/rock with wonderful guitar lines and hooks.

-TeKoLoTe

VARIOUS

YOU'LL NEVER EAT FAST FOOD AGAIN DRIVE THRU RECORDS

A collection of tracks from the Drive Thru family of bands is what this latest comp offers. Here are twenty-two cuts of pop punk, ska, and emo flavored tracks from the likes of Fenix TX, RX Bandits, Midtown, Allister, Cousin Oliver, and more. Stand out contributions include A New Found Glory with "Hit or Miss", the absolutely hysterical "John Bobbit" by Caught Inside, Midtown's "Direction", and Mothermania's "She's No Whore." Also be sure to whip out those liner notes and read a few of the absolutely stomach churning stories of fast food terrorism at its finest. All in all, this comp is definitely a damn good collection of tunes worth picking up.

- Jaymes Mayhem

22 JACKS

GOING NORTH

SIDE ONE DUMMY

22 Jacks are back with a new collection of tunes to rock the block with heart. Everything that has been grown to be expected from the Jacks just drips off of every note from the beginning to the end of "Going North." The bright vocals, tight drums, rockin' guitars, and deep rolling bass lines can't help but make you move in time. Be sure and check out "Slipping Down", with guest horns courtesy of Royal Crown Revue's Scott Steen and Mando Dorame. If you are a fan of 22 Jacks, then you should be on track. If you're not already familiar, then go on out and give this CD a listen, you might like what you hear.

- Jaymes Mayhem

ROAD KINGS

ROAD KINGS

SURFDOG RECORDS

Man it's amazing how easy it is to water down a particular music genre for a general audience. The Road Kings have managed to do this with this mutated rockabilly, country, blues concoction that sounds like something you might hear on the jukebox at the local shit kicker bar. This may be rock and it may be country, but to call this rockabilly would be a crime.

-Jaymes Mayhem

VARIOUS

PUNK ROCK JUKEBOX Vol.2 BLACKOUT REC.

This should've been called "Punk Rock Shitbox". If you plan on putting out a tribute CD, buy this one to guide you on the do's and don'ts of that process. Do: Put interesting liner notes explaining why the bands selected the songs they cover. Don't: Let the bands turn in uninspired carbon copies of the songs that sound worse than the originals. A few of the songs are OK, but the majority show that if this is all that the original bands can inspire, then punk's future is in some sad shape. Dropkick Murphys, Special Duties, and Kill Your Idols were not enough to save this sinking ship of a disc.

-Reid Fleming

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MY SUPERHERO STATION ONE RISK RECORDS

Alas, My Superhero's album is released! After seeing them live at this year's Vans Warped Tour, I have them pegged as the next local band in line for big time success, and they deserve it. Singer/guitarist Brian Gilmore reminds me of a young Elvis Costello, only with SoCal style! Mike Beraut still backs up Gilmore solidly with his keyboards, accordion, and backing vocals. "Stupid People" is a silly song with carnival sounds that seems to be lampooning modern life, a theme that we might find on one of Blur's new albums, only from a modern perspective. "Without You" is indicative of the power pop direction towards which the band is headed, whereas "On Our Way Now" reflects the band's ska roots. Drummer Chris Clawson is a slab of lean muscle tissue, and his chops are rock solid. Huey Huynh's guitar adds depth and tight rhythmic changes to My Superhero's sound. New bassist James Salomone is doing a great job of providing the bottom end, especially on tunes like "Know You Again". Thumbs up.

-David Turbow

it's real
easy Pally-
send a
fricken
cover-dig?

O'DOYLE RULES A BAD CASE OF LOSER DENIAL GOOD GUY RECORDS

I picked up this CD when O'Doyle Rules opened up for Fluf at Chain Reaction. They are a young, hard working pop/punk/ska band from Houston, Texas. The lyrics start out deceptively simple with "I'm looking for you, you're looking for me, well could it be a possibility, we're wasting our time", but then move into the Weezeresque clever lyrics "I have a fetish for short blonde hair", and then it goes into some harmonizing/yelling. Methinks "AntiRockstar-Rockstar" is about being disillusioned with one's musical idols. While their sound is not truly original, they have a sense of humor and exude positive energy. Occasionally, their sound leans towards poppy punk rock, as on "You Suck". On "Take Me Away", the band exposes their clean, melodic ska style influences. Given time to mature and forge their own sound, they might be able to put their intelligence and knack for writing catchy hooks to good use.

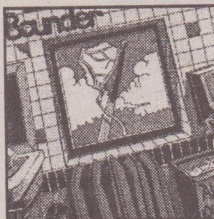
-David Turbow

UNCLE HO

SMALL IS BEAUTIFUL RISK RECORDS

I really hate to say this, but "underground" music seems to be falling into three main categories: punk, ska, and white boy rap metal. German artists, Uncle Ho, fall into the latter category. The first track, "Footin'" can best be described as a watered down version of the Beastie Boys' "Sabotage", with a guitar solo actually taken straight from Bush, who took their guitar solo straight from Nirvana. "Bubblehead" has a smoother feel, and exposes vocalist Doc Guitar's (sic) talent and vocal range. Unfortunately, he sounds like Bono, and the song starts to drone on like a repetitive "made for radio" tune. That song has earned them a following abroad. "Get Me Down" has a much better groove to it, and trickier, more sophisticated, rapid fire rap stylings. But, by the end of the tuned down metal mashing of the fifth song, "Can't Lick This", I finally couldn't tolerate Uncle Ho much longer. "First Cut" has a personable hook in the chorus. "Heyday" sounds just like the Red Hot Chili Peppers. You'll probably REALLY enjoy this if you can stomach shit like Limp Bizkit and Kid Rock.

-David Turbow



BOUNDER ALL OUT NEGATIVE PROGRESSION

Bounder seems to be a group of kids who grew up on Blink 182, NOFX and Screeching Weasel. They are from Kalamazoo, Michigan, so I guess it's almost excusable that they imitate the light hearted bratty snotty melodic punk style of our Golden State "punk" artists so precisely. In fact, the intro riff to "Urkel" is lifted directly from Blink 182's first break through song, "M & Ms". Songs like "Modern Day Babylon" and "Tuesday" have really solid harmonic backing vocals. The album is also really well recorded, mixed, and mastered. But, getting back to the songs, the lyrics are filled with cliches, such as, "Waiting for you to tell me what I want to hear, and I don't understand why you won't admit that I'm right. Why won't you stay with me tonight?" Maybe Bounder will get really good in a few years, after they've grown up a little. Who knows? Perhaps this style of music might not be completely played out yet in the Midwest.

-David Turbow



THE PRESSURE THINGS MOVE FAST ELASTIC RECORDS

Fortunately for us, Orange County based wunderkind power trio, The Pressure, have finally released some ear candy for all to enjoy. "That's you all the way" kicks in mercilessly with Jason Thornberry's blasting drums, a surly rock guitar riff from vocalist/guitarist Ronnie Washburn, and a driving bass line from Dana James. The title track, "Things Move Fast" has some discordant guitar progressions, and a classic indie rock, garage-y hook, while introduces Dana's backing vocals. "Outer Space" marks the spot at which the album begins to pick up steam and angst, finishing off with the screeching noise of a guitar cable being unplugged from the input jack. During the introduction to "The Trouble With You", we are clued in to the fact that Ronnie can actually SING, as well as scream and yell. This is not to say that Washburn's screaming and yelling doesn't sound good too, though! That song contains some awkward timing changes, that remind me of "Bleach" era Nirvana combined with "Sister" era Sonic Youth. "I'm Alright" is one of the highlights of the albums where Thornberry's and James' vocals taken together bring to mind the heyday of the Pixies. "I Wanna Call Someone" is an over-the-top song that the band often plays live, where Washburn is preparing to leap off of his amplifier, with his guitar in between his legs or perhaps behind his head. At that point, Thornberry sounds as if he is almost ready to fly off the back of his kit in full Keith Moon style. After several more rollicking numbers, "Things Move Fast" winds down with an acoustic track called, "This Morning", and we are left wanting even more.

-David Turbow



YOUNG PUNCH HELMET ON-7" TOMATO HEAD RECORDS

With the popularity of bands like Nicotine and Hi-Standard many punk fans are becoming open to the new breed of punk coming from the East. This latest import from Japan manages to pump out four tracks of punchy, strong and fun pop punk on this 7" release from Tomato Head Records. Young Punch creates a sound that is tight, melodic and solid through their combination of sleek guitars, bouncy bass lines, killer drums and the range of warbling single vocals to group ranting that only helps to magnify their fun sound. If you are looking for a new taste in pop punk to vary from that same old same old then you owe it to yourself to pick this one up!

-Jaymes Mayhem

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ROYAL CROWN REVUE WALK ON FIRE SIDE ONE DUMMY/ RCR RECORDS

Recently departed from their former label, Warner Brothers, those kings of swing, Royal Crown Revue, are back! This time around in their new digs at Side One Dummy, RCR unleashes "Walk On Fire" a collection of twelve new tracks that are a bit of a departure from what die hard RCR fans may be accustomed to. This new release offers a little less swing, a little more soul, a little more jazz and a hell of a lot more croon! Eddie Nichols' does not disappoint with his smooth as silk vocals, along side the talents of James Achon on guitar, Veikko Lipisto on the upright bass, Daniel Glass on the skins, Bill Ungerman on the alto and baritone sax, Mando Dorame on tenor sax, and Scott Steen on trumpet. Be sure and check out "Trapped (In The Web Of Love)", the Latin flavored "Besame Mija (Baille Para Qui)", the jazzy "A Bronx Hello", and the sultry sounding "Take a Long Drink for Me." All in all, "Walk on Fire" is a nice outing for Royal Crown Review. If you are a fan of the RCR, then don't hesitate to pick this CD up.

-Jaymes Mayhem



VARIOUS ARTISTS WORLD OF SKA TRIPLE X RECORDS

Here's a ska compilation packed with hard to find tracks by several generations of British-ska bands. First wave 60's artists like Laurel Aitken appear alongside 70's and 80's bands like The Selecter and Judge Dread, while third wave ska is represented by London club favorites Big 5. Martin Stewart, organist for The Selecter, chose the cuts. He's included a full range of ska, from fast skankin' dance tunes to slow and contemplative old school. This CD isn't everyone's cup of tea, but any true ska fan will appreciate this unique collection.

-dug



JIMMY SKAFFA SIX BULLETS PAST MIDNIGHT SLIM STYLE RECORDS

Bouncy and flowing pop coated ska is what Jimmy Skaffa delivers on this latest release from Slim Style. Slim Style is typically known for its roster of swing acts, but this is one welcome change in the formula. This ten-piece outfit cranks out a sound similar to that of Dance Hall Crashers, with a fuller sound and horns. A tight music vibe is created through the blend of springy guitars, strong bass lines, firm drums, and a strong horn section. Give a listen to "Six Bullets", with its catchy intro, the slow and slinky "Disposable Man", and the driving and frenzied sound of "Riddance." This is an OK album at best, the harmonies lack a bit, but the band picks up the slack just enough to make this CD worth checking out.

-Jaymes Mayhem



JIMMY SKAFFA SIX BULLETS PAST MIDNIGHT SLIMSTYLE RECORDS

Any band with a gimmicky name like Jimmy Skaffa is sure to raise some red flags. On a first listen, I was skeptical, jeez...they're from Omaha, Nebraska. But the more I listened, I found myself hooked on Robin Goodwin's sexy vocals. There's some pretty tight guitar leads on this CD, along with a good four-piece horn section. A lot of these songs walk a police line between ska and big band-type numbers. The songs, "Six Bullets", "Snake Eyes" and "Last Call", all deal with gangsters, gambling and cocktails, but what do you expect from Jimmy Skaffa? This CD is a fun listen, though a lot of the songs sound similar. It will be interesting to see if they can keep the gangster/gun moll motif fresh for another release. After all, Royal Crown Revue's been on the same track for over a decade, maybe there is room for another gang in town.

-Dug

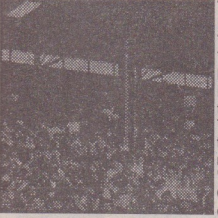


THE PARKA KINGS WHERE'S THE AFTER PARTY? JUMP UP RECORDS

This live homage to the career of the Michigan-based Parka Kings is one long-ass ska CD. Sixty-nine minutes of 24 nicely recorded tunes cover the six-year career of this band. A lot of bands will make live compilations over a whole tour, weeding out bad mixes, missed notes, and sour mikes. This entire album was recorded on one evening in Detroit. There are a few mistakes, a few slips, but surprisingly good versions of every song on here. More than anything else, this CD gives you the feeling of being at a live show, listening to a band that has played together for years and really enjoys playing live. It's a refreshing change to hear a band that doesn't over-

produce their sound in a studio and is confident enough to give you the real thing. The drummer, Tony Barragan, summarized a Parka King song nicely, "If you didn't leave sweating, you were never there to begin with." I could almost swear this CD dripped a little in my stereo, and I can only hope these guys get back together for a reunion.

-Dug



THE REDUCERS SF BACKING THE LONG SHOT TKO RECORDS

The title of this CD sounds like the story of my life, and this CD could be the soundtrack as well. This is punk rock with a story, songs with lyrics that could mirror times in the lives of many people and lyrics that make one think while soaking up the tight and strong sound that The Reducers SF pump out. A punk rock without filters, strong guitars, solid bass, tight drums, forceful vocals, and poignant lyrics make this CD worth listening to. Tracks worth checking out include "Never Heard A Word", which could be a chapter in any of our lives. Other tracks include "Saturday", the song that describes every weekend. It's rare that an album can have the power to make one reflect on the aspects of life, but this is one album that does. Definitely a CD worth picking up.

-Jaymes Mayhem



SMARTBOMB SAVOR THE MOMENT CREATIVEMAN DISC

I liked Smartbomb's debut disc for Creativeman, and this new one is pretty darn solid too. "Spinning Circles" is the opening upbeat pop/punk ditty, performed Down By Law style. Ross Levine and Matt Levine were former members of the Orange County based Welt, but Smartbomb is based out of Sacramento. "Fall To You" is sort of a deep love song, with its lyrics "spend with me your every moment, and I will give to you, all I've got are our possessions cause I'd give it all for you". I like the appropriated guitar riff in that song, particularly. "Savor the Moment" has heaps of energy, and it would fit well in any surf, skate, or snow flick with athletes going big. Smartbomb covers the classic Billy Idol tune, "White Wedding" in pop/punk style with a modicum of success. The Japanese animation by Pippa Hatfield is cool. A nice album. 6

-David Turbow

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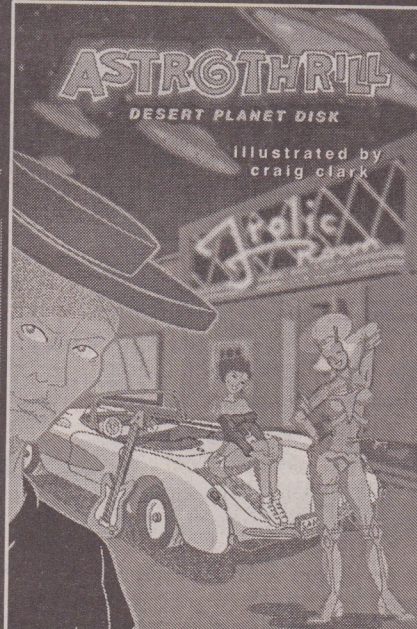
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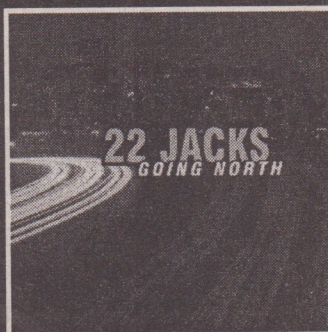
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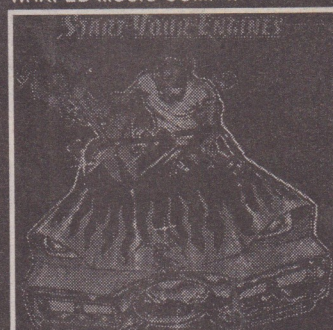
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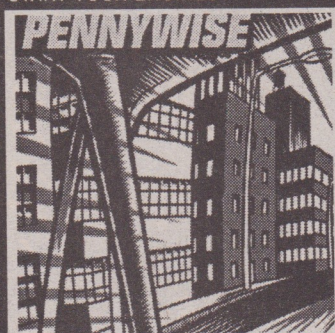
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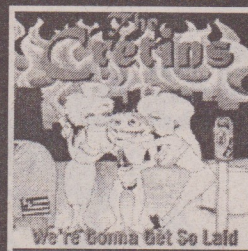
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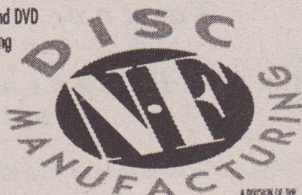
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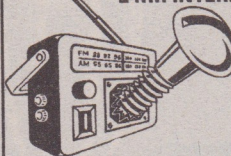
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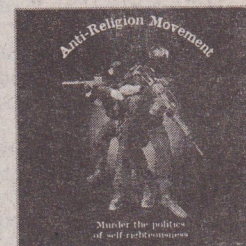
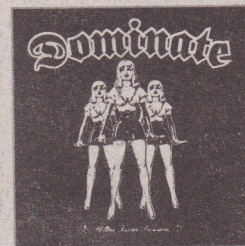
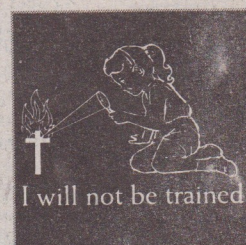
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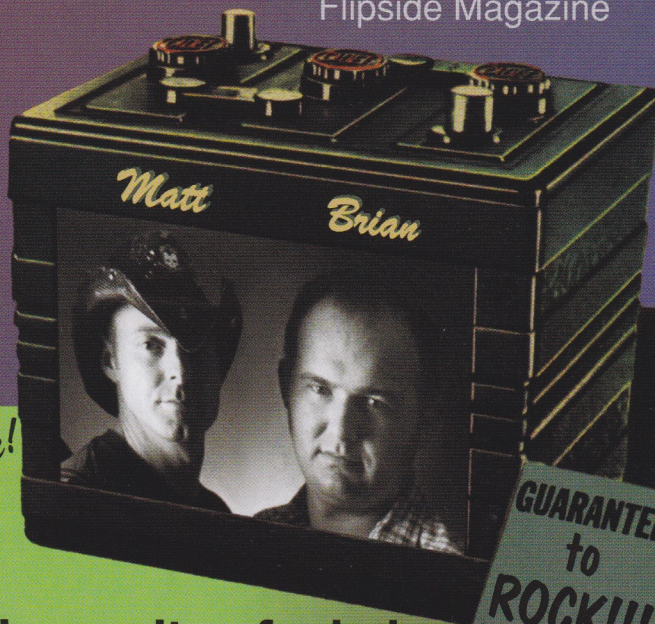
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BLAZING HALEY PO Box 149
Santa Barbara, CA 93102

- always wear eye protection when using this product
- avoid contact with sparks, heat or open flame
- do not smoke when using this product
- failure to abide by these rules may result in serious injury or death
- www.blazinghaley.com

NOFX

so and thanks
NOFX
So Long & Thanks
For The Shoes

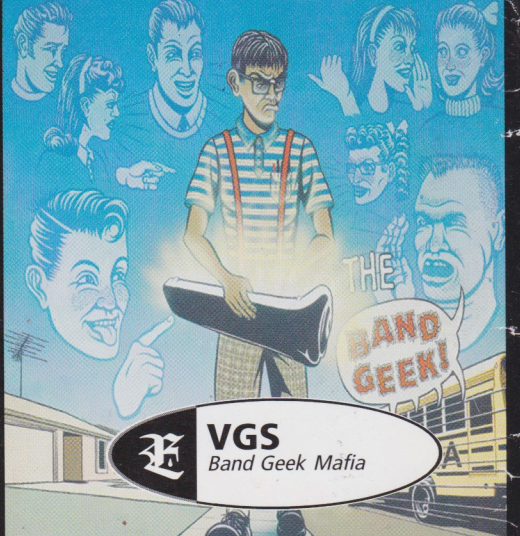
the shoes

WHY ARE WE DESTROYING OURSELVES?

UNION13

UNION13
Why Are We
Destroying Ourselves

Voodoo Glow Skulls



VGS
Band Geek Mafia

RANCID



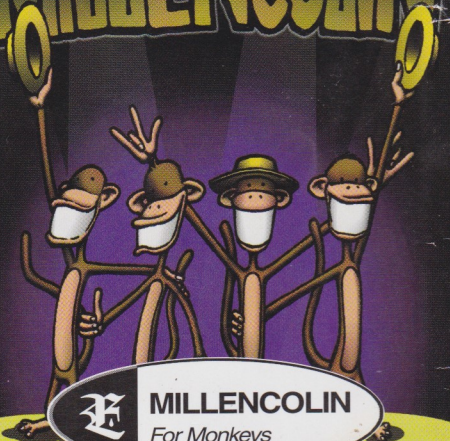
RANCID
Life Wont Wait

PULLEY



PULLEY
@#!*

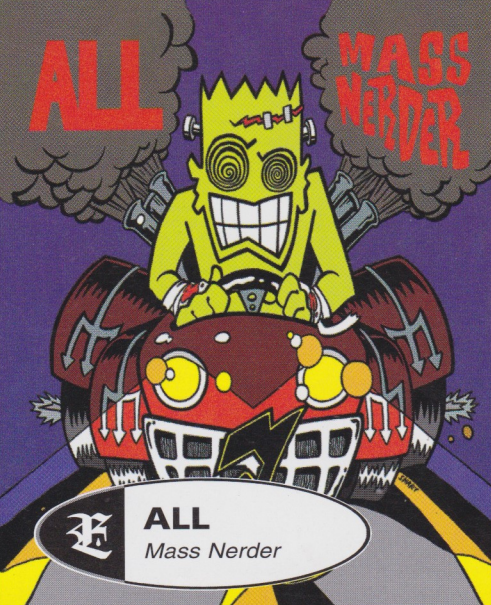
MILLENCOLIN



MILLENCOLIN
For Monkeys

ALL

MASS NERDER

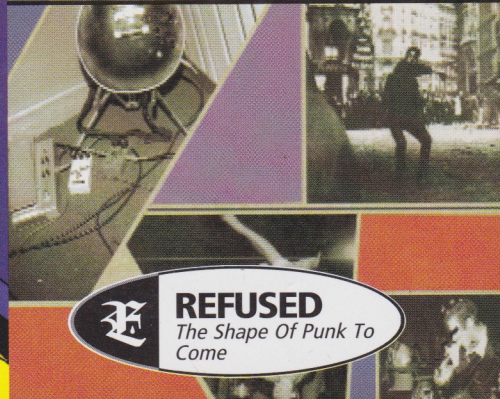


ALL
Mass Nerder

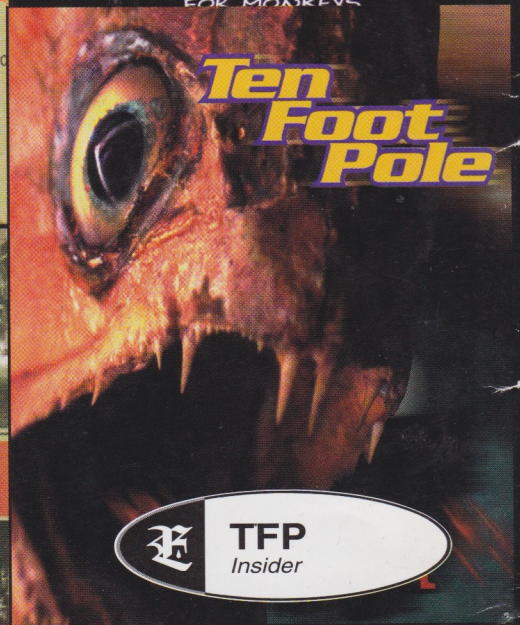
DAVID SANDSTROM DENNIS LYZZEN KRISTOFER STEEN JON BRANNSTROM

REFUSED

THE SHAPE OF PUNK TO COME
A CHIMERICAL COMBINATION IN 12 BURSTS



REFUSED
The Shape Of Punk To
Come



TFP
Insider